

Chinese Ecocinema

In the Age of
Environmental Challenge

Edited by Sheldon H. Lu and Jiayan Mi



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— Introduction —

Cinema, Ecology, Modernity

Sheldon H. Lu

If there were water
And no rock
If there were rock
And also water
And water
A spring
A pool among the rock
If there were the sound of water only
Not the cicada
And dry grass singing
But sound of water over a rock
Where the hermit-thrush sings in the pine trees
Drip drop drip drop drop drop drop
But there is no water

T. S. Eliot, *The Waste Land*

Following the economic boom in the post-Mao-Deng and late socialist era, China is now facing unprecedented environmental crises. Although Chinese cinema has given consistent attention to the grave ecological deterioration in this part of the planet, scholarly study of ecological consciousness in Chinese films has been largely neglected. In order to respond to an urgent issue as well as to fill a critical gap, this volume raises the concept of “Chinese ecocinema” as a new critical paradigm in Chinese film studies. The purpose of this volume is to investigate how Chinese films engage environmental and ecological issues in the active re-imagination of locale, place, and space.

China’s ecological woes make up a long list: massive earthquakes; epidemics of SARS and bird flu; periodic sandstorms; air, water, and soil pollution; desertification; flooding and drought; deforestation; the loss of land to urban sprawl; and numerous coalmine accidents. China, like the rest of the world, is now

facing the age of global warming as well, a worldwide phenomenon to which China itself has become a major contributor. The temperature in Chinese cities has risen steadily over the years. As icebergs thin and melt away in the North Pole, so do the glaciers of the Himalayas and the Tibetan Plateau. Ice from the Himalayas is the source of water for China's mightiest arteries — Yangtze River and Yellow River.

Our present project partakes of a broad emergent critical tradition known as ecocriticism. However, existing ecocriticism is predominantly centered on the model of literature. An influential anthology of ecocriticism states that “ecocriticism is the study of the relationship between literature and the physical environment.”¹ Moreover, ecocriticism is mutually imbricated with the study of biopower or biopolitics, namely, the study of the production and reproduction of life, the relationship between the human body and the ecosystem, and the controlling and administering of the human body in modern capitalist and socialist regimes.² For us, ecocriticism should not be limited to literature but include other art forms and media. However, studies of films from an ecocritical point of view are few and patchy. Film criticism ought to be a major constituent of ecocriticism. In the simplest terms, ecocinema is cinema with an ecological consciousness. It articulates the relationship of human beings to the physical environment, earth, nature, and animals from a biocentric, non-anthropocentric point of view. In the final analysis, ecocinema pertains to nothing less than life itself. Last but not least, the study of Chinese ecocinema specifically should be placed squarely within the specific intellectual and socio-historical Chinese contexts that may be different from Euro-American settings in significant ways.³

This collective project focuses on the cinematic traditions of Greater China: mainland China, Taiwan, and Hong Kong. Though the historical range of the book is from the 1980s to the present, we do not mean to suggest that there is no ecocinema prior to the 1980s in the region of the world that has been called, perhaps problematically, “Greater China.” It is a matter of choice for us to concentrate on the cinema since the 1980s because this period marks the beginning of a new phase of a state-sponsored modernization campaign that has resulted in ecological problems on an unprecedented scale. As readers will see, the book gives more coverage to films made in mainland China; this has to do with the fact that the magnitude and severity of the ecological problems of the mainland are mind-boggling and unparalleled elsewhere. It is no surprise that so many contemporary Chinese films embody a sense of ecological crisis.

First of all, Chinese ecocinema is a critical grid, an interpretive strategy. It offers film viewers and scholars a new perspective in the examination of Chinese film culture. Second, ecocinema is a description of a conscious film practice among numerous Chinese film artists. What we describe in this volume are mostly individual, independent film initiatives that often stand in opposition to the prevalent cultural climate at the time. Given the enormity of China's ecological challenges, China's

ecocinematic imagination is necessarily historically situated. Such a cinema can be nothing but a direct reflection on and response to urgent social, historical, cultural, and environmental issues.

Chinese ecocinema traverses feature films as well as documentaries. It partakes of both the New Chinese Cinema and the New Chinese Documentary. As we establish the genealogy of Chinese ecocinema in the following sections, we see that a profound ecological consciousness has been rooted in the very beginning of the New Chinese Cinema since the early 1980s.⁴ Hence, ecocinema has been a vital constituent of the New Chinese Cinema. Furthermore, it has also been part and parcel of what is known as the New Chinese Documentary (*Zhongguo xin jilupian*) that emerged from the late 1980s.⁵ The purported pursuit of realism lies at the heart of this documentary trend, where the candid camera eye looks at neglected, suppressed aspects of life and marginal social groups. A concern with the environment has been a main preoccupation of such a documentary impulse.

Epistemes of Nature and Humanity

Ancient Chinese cosmology and ethics are largely centered on the notions of the “unity of Heaven and humanity” (*tianren heyi* 天人合一) and “spiritual correspondence between Heaven and humanity” (*tianren ganying* 天人感應).⁶ This was the dominant, although not the only, tradition. Even at times of violent ruptures involving war and dynastic change, a “mandate of heaven” (*tianming* 天命) was required to authorize the overthrow of the existing human order.

Socialist China under Mao Zedong registered the most radical break from the traditional Chinese belief in a harmonious social and natural order. Mao’s revolutionary theory is a style of thought that stresses “contradiction” and “struggle” in human society as well as between humanity and nature. Throughout the Mao era (1949–1976) in Chinese history, the theory and practice of class struggle was promulgated in a heavy-handed manner. Class struggle was thought to be the key to revolution and socialist nation-building. Mao’s idea of voluntarism (*zhuguan nengdong xing* 主觀能動性, literally “subjective initiative”), namely the belief in the infinite capacity of the human will to change adverse physical environment, commands an extreme anthropocentric attitude toward nature. The philosophy of struggle implies human beings’ inevitable conflict with and eventual triumph over nature. Humanity must emerge as the master of nature. To leapfrog into modernity, subjective initiative could inspire and empower backward, disadvantaged China to catch up with the advanced capitalist West as well as allow Mao himself to overtake the Soviet Union as the new leader of the world communist movement. In the frenzy of the catch-up game during the Great Leap Forward period (1958), a most egregious expression of such voluntarism is seen in a slogan that was sanctioned by

none other than Mao himself: “the field’s yield goes as high as human courage goes” (*ren you duoda dan, di you duogao chan* 人有多大膽，地有多高產). This callous ignorance of the laws of nature would ultimately lead to an agricultural disaster and a nationwide famine.

In the early and mid-1970s, Mao and his followers rewrote Chinese history as a “history of the struggle between Confucianism and Legalism” (*ru fa douzheng shi* 儒法鬥爭史). They excavated sources of traditional Chinese thought to legitimate their conception. Mao’s voluntarism was corroborated by such notions as “humanity’s determined triumph over nature” (*ren ding sheng tian* 人定勝天) and “subjugate the course of Heaven and appropriate it [for human ends]” (*zhi tianming er yongzhi* 制天命而用之), which were interpreted as a major strand of thought of the Confucian philosopher Xunzi 荀子 (340–245 B.C.), who was miraculously portrayed as a Legalist (*fajia* 法家) in Mao’s rereading of Chinese intellectual history.⁷ A sublime jingoism of the state propaganda machine targeting the peasants is “fight Heaven, struggle with the earth, and win a high yield” (*zhantian doudi duogaochan* 戰天鬥地奪高產). In Mao-style socialist agriculture, land must be made arable as much as possible. Virgin soil is turned into wheat fields, mountains are reshaped into tiered rice paddy, wilderness is burned and converted to farmland, and natural lakes are turned into fish ponds. This resulted in a fundamental disequilibrium of the ecosystem.

In the post-Mao era, the Chinese Communist Party officially declared the end of class struggle and took economic development as the central task of the country. This state-sponsored developmentalism aimed at modernization that is measured by substantial annual increase in GDP. In the single-minded pursuit of high economic growth rate, natural environment and human habitat were steadily deteriorating year by year. In such a primitive industrialization process, toxic industrial waste was directly dumped into rivers. As China was earning the title of the “factory of the world,” a large part of the country was in fact becoming a global dumpster and wasteland.

Deng Xiaoping’s Reforms and Openness (*gaige kaifang*) was marked by a profound apoliticism and economism. Deng did not seek to inspire the Chinese by propagating ever newer slogans and theories; he discouraged open discussions on issues of ideology. Although there is such a thing as “Deng Xiaoping Theory” (*Deng Xiaoping lilun*) in the parlance of the Chinese Communist Party, Deng’s theory boiled down to a few straightforward aphorisms. One of his most well-known phrases is “development is the imperative” (*fazhan shi ying daoli* 發展是硬道理). In a way, Deng reversed Mao’s voluntarism and redirected the country’s attention to the building of the economic base. As a consequence, economic development was often achieved at the expense of nature and ecology. In the least, the ecosystem was neglected so long as a high rate of economic growth was achieved.

At the beginning of the twenty-first century, the Chinese leadership headed by Hu Jintao promoted the slogan of “harmonious society” (*hexie shehui* 和諧社會). This is a corrective reaction to social and environmental problems that resulted from decades of neoliberalist development. As David Harvey points out, Deng’s China constitutes a unique version of “neoliberalism with Chinese characteristics.”⁸ The unchecked neoliberalist market economy is a powerful engine for economic growth as well as a tool for ecological degradation. In the face of glaring economic disparity, social inequality, and ecological destruction, the current leadership calls for “harmony” with nature and within society. The idea of “green GDP” is proposed as a counterbalance to the previous reckless pursuit of one-sided economic growth.

The New Chinese Ecocinema

In the context of the post-Mao New Chinese Cinema, it appears evident that the rethinking of Chinese modernity has been intricately tied to a heightened awareness of the ecosystem. China’s belated modernity has often been expressed as water pathology. Such examples are plenty. *Yellow Earth* (1984), a foundational text of the New Cinema and the Fifth Generation, should be taken as a classic example of the New Chinese Ecocinema. Barren land, water shortage, and inert earth are signs of an ill ecological system, and as such the symptoms of a dying way of life. This yellow land, a metonymy for China, is in need of fresh water and new energy for rejuvenation and rebirth.

The film is also an anguished meditation on the possibility of revolutionary “subjective initiative” to effect change to inert nature and unenlightened masses. The story is about an Eighth Route Army soldier’s visit to a backward village on the banks of the Yellow River in northern Shaanxi Province. His duty is to collect folksongs and then transform them into revolutionary songs as a way to raise peasants’ consciousness. However, this tale of enlightenment leaves the viewer with an ambiguous ending, if not outright pessimism. The girl Cuiqiao, one of the enlightened few, drowns in the Yellow River as she attempts to cross it to join the revolution. There is a severe drought at the end of the film, but the peasants still stubbornly believe in the power of the “dragon-king of the sea” to save the parched land. It is uncertain if the communist soldier would ever succeed in awakening the masses and transforming nature.

The film *Old Well* (1987), directed by Wu Tianming, nicknamed the “godfather” of the Fifth Generation, with Zhang Yimou as the lead actor, also takes on the central theme of water shortage. The wells in the village are drying up. The source of life disappears. Digging and finding a new well becomes an allegory of the replenishment and renewal of the old village, and by extension, China itself.

The construction of modern China involves not only the rejection of dusty backward yellow earth, but at the same time the projection of a blue imagination. This is the message of the influential television series *River Elegy* (*Heshang*, 1988–1989), which urges the Chinese to bid farewell to the backwater of China's river culture and to openly embrace the ocean. China's old hydraulic system of rivers and canals has less to offer to the needs of a modernizing society. Modernity is fantasized as a blue ocean. Oceanic modernity implies two things: political liberty and neoliberalist market economy. As we have seen, Deng's rule stifled political liberty and crushed the student democracy movement in Tiananmen Square in 1989. But Deng's China accelerated the entry to the blue ocean, namely, a global neoliberalist market economy buttressed by international trade.

However different they might seem in certain respects, voluntarism and developmentalism both treat nature as a standing reserve for human appropriation. This instrumental rationality finds its greatest expression in the building of the countless dams and reservoirs along China's rivers. These man-made structures alter the natural course of flow of the rivers and destroy the original ecological system. Residents, factories, and cities all rush in to use and expropriate China's tired and overstretched water resources. The most controversial of all is the Three Gorges Dam project. Intended to control flooding and generate electricity, the construction of the dam has caused the destruction of numerous homes along the river, inundated historical and archeological sites, and disturbed the original equilibrium of the ecosystem. Jia Zhangke's feature film *Still Life* (2006) and his documentary *Dong* (2006) direct the viewer's attention to the plight of the people along the river in the aftermath of the building of the dam. The taming of Yangtze River is a forceful manifestation of humanity's attempt to conquer nature.

China's youthful fantasy about leaving pre-modern earth behind and leaping into oceanic modernity comes to a moment of critical self-reflection in the late 1990s and the early twenty-first century. The negative psychological and social side effects of lopsided developmentalism have been acutely felt by residents of China. Films such as *Shower* (1999) take on *Yellow Earth* and reverse the trope of water from pathology to a spiritual healing power. The fantasy of blue oceanic modernity (represented by the coastal city of Shenzhen) is found to be inadequate. The traditional bathhouse is portrayed as a source of harmony and a safe enclave against the onslaught of overhasty modernization and commercialization. The demolition of the bathhouse to provide space for the building of a shopping center at the end of the film laments the disappearance of a mode of dwelling.

While the water imagery in *Shower* derives from the ancient city of Beijing, Lou Ye's critically acclaimed *Suzhou River* (2000) takes the viewer to an unsightly site at the edge of Shanghai, which has been positioned as the shining showcase of China's modernization since the 1990s. The film focuses on the underbelly of Chinese society and unfolds a mysterious tale of murder, love, double identity, and

confusion along the muddy Suzhou River. A glimpse of a fairytale-like Nordic blonde mermaid on the filthy bank of Suzhou River promises to magically re-enchant the ugly modern world. However, in reality, the mermaid is nothing but a show girl in a seedy nightclub where she dresses up as a mermaid, wears a blonde wig, and swims in a water tank to entertain guests.

Environmental destruction and urban demolition have surfaced as important themes in Chinese cinema, literature, and arts in the 1990s and the early twenty-first century. Indeed, the whole nation is often blind to the ecosystem as it is rebuilding in a reckless rush to globalization and modernization. Because of the unprecedented scale of modernization-cum-destruction, an ethical imperative and a bioethics have come to the fore in Chinese cinema. One sees screen images of pristine organic communities and tranquil pre-modern ways of life remote from the noisy streets of urban centers. There is a sense of nostalgia for pre-modern, pre-capitalist modes of living. Furthermore, a renewed spirituality is found in cinematic discourse. A whole range of ecological themes has surfaced in feature films as well as documentaries. The return to (Buddhist) holistic thinking, the non-anthropocentric treatment of animals, the caring for mentally challenged people and physically disabled citizens, and the establishment of “green sovereignty” are some of the manifestations of a new biocentric approach to nature, humanity, and modernity.

There are noticeably several prominent themes and subjects in Chinese ecocinema. The following categories of ecocinema are preliminary, and by no means exclusive and exhaustive. Sometimes several themes or subjects overlap, and can be interrelated and co-present in the same film.

1) How the lives of ordinary people are affected by the destruction of nature and environmental degradation in the relentless processes of revolution, modernization, and industrialization. Such films include *Yellow Earth*, *Old Well*, *Suzhou River*, *The Marriage of Tuya* (*Tuya de hunshi*, Wang Quan’an, 2007), and *Still Life* (Jia Zhangke, 2006).

2) The effects of urban planning, demolition, and relocation on the lives of ordinary residents. The fate of migrants in the city. The films *Shower*, *The World* (Jia Zhangke, 2004), and *Lost in Beijing* (*Pingguo*, Li Yu, 2007) address such themes.

3) The lives and struggles of people with physical or mental disabilities. Good examples include *Beautiful Mama* (*Piaoliang mama*, Sun Zhou, 2001), a story of the relationship between a courageous mother (portrayed by Gong Li) and her mentally handicapped son; Zhang Yimou’s *Happy Times* (*Xingfu shiguang*, 2000) is a comedy featuring a young blind masseuse (portrayed by Dong Jie); *The World of Zhouzhou* (*Zhouzhou de shijie*, Zhang Yiqing, 1998) is a documentary about a mentally challenged kid who aspires to be a musician/conductor; Shi Runjiu’s documentary *Anding Hospital* (*Anding yiyuan*, 2002) focuses on the relationship between a doctor and her patients in a mental hospital in Beijing; *Shower* is in part a film about love for a mentally challenged character, Erming, the younger brother.

4) The relationship between humans and animals. Examples include *Cala, My Dog* (*Kala shi tiao gou*, Lu Xuechang, 2004); *Kekexili: Mountain Patrol* (*Kekexili*, Lu Chuan, 2005) on the subject of anti-poaching in Tibet and Qinghai; Zhang Yiqing's documentary *Ying and Bai* (*Ying yu Bai*, 1999), a story about a panda and his female trainer Ying and how they have lived together for many years.

5) Projection and description of an organic communal mode of life distinct from the daily routines of civilized city folks. Such stories are usually about China's ethnic minorities and are set in remote geographic areas. *Mongolian Ping Pong* (*Menggu pingpong*, aka *Green Grassland* [*Lü caodi*], Ning Hao, 2004) relates the story of children in the primitive grassland of pre-industrial Inner Mongolia. Tian Zhuangzhuang's documentary *Delamu* (2004) tells the story of ethnic minorities in a mountainous region. *Postmen in the Mountains* (*Nashan naren nagou*, Huo Jianqi, 1999) describes communal life and the relationship between human beings as well as between humans and animals in the mountains. Even Feng Xiaogang's commercial blockbuster *The World without Thief* (*Tianxia wuzei*, 2005) does not forget to pay lip service to pre-industrial Tibet as a spiritual pure land free of greed and crime. Sun Zengtian's documentaries *The Last Mountain God* (*Zuihou de shanshen*, 1992) and *Reindeer, Oh Reindeer* (*Shenlu*, 1997) track the customs and beliefs of ethnic minorities, who were formerly communities of hunters in the thick forests of the Greater Xing'anling mountains in Northeast China. Their way of life is disappearing in a modernizing world.

6) A return to religious, holistic thinking and practice and the difficulty of doing so in a commercialized society. Examples include Ning Hao's film *Incense* (*Xianghuo*, 2003) and *The Silent Holy Stones* (*Jingjing de mani shi*, 2006) by Tibetan filmmaker Wanma Caidan.

Space, Locale, Landscape

The New Chinese Cinema in the early and mid-1980s is very much built on a re-imagination of the locale. There is a re-orientation toward the rural, primitive landscape as a way of distancing from the hackneyed, corrupt, and sterile habits of urban culture. The projected landscape in the New Chinese Cinema is disorienting for the familiar conventional film viewer steeped in the tradition of socialist realism. It seems as if the spectator could only begin to glimpse at the truth by virtue of remoteness to the urban centers of (Han) civilization. In *Yellow Earth*, nature — vast skies and endless mountains in the fashion of a Chinese landscape painting — invites viewers to properly rethink something as familiar as the yellow earth under their feet. The defamiliarization and refamiliarization of natural landscape is an unnatural re-educational process in the awakening of a new cultural, environmental consciousness. The same can be said about Chen Kaige's *King of Children* (*Haizi*

wang, 1987), a ponderous film that reflects on the possibility of unlearning entrenched doctrines and old habits and relearning things directly from the source — nature. In Zhang Yimou's debut film *Red Sorghum* (*Hong gaoliang*, 1988), it takes a wild uninhibited encounter between the sexes (grandpa and grandma) in a fertile green sorghum field to rejuvenate the vital primitive spirit of the Chinese people to fight on and live. The rural, the primitive, and the foreign are equally important in the films of another giant from the Fifth Generation of filmmakers, Tian Zhuangzhuang. In Tian's earliest films *On the Hunting Ground* (*Liechang zhasa*, 1985) and *Horse Thief* (*Daoma zei*, 1985), the defamiliarization of and consequent insight into the nature of Chinese culture and history must be obtained through a detour — by way of traveling to the non-Han ethnic minority territories of the Mongolian grassland and Tibetan plateau. In his documentary *Delamu*, Tian continues his exploration of the life of the Chinese ethnic minority. The memorable film *Sacrificed Youth* (*Qingchun ji*, 1985) by the Fourth Generation woman director Zhang Nuaxin is also an educational film, telling the story of how urban youths live among ethnic minorities in a far-away corner of China and how they unlearn the stifling habits accumulated in the city life of the Han.

Landscape, a term that is usually associated with natural scenery, has accrued a new dimension of meaning during China's process of industrialization. Indeed, *Manufactured Landscapes* (2006) is the name of a documentary by Canadian film director Jennifer Baichwal and photographer Edward Burtynsky. The film follows Burtynsky to China as his camera captures the immense industrial man-made, "manufactured" landscapes. These are huge awe-inspiring factories, mines, shipyards, and dams created by the Chinese as they march on the path to industrialization and rightfully earn the title of the "Factory of the World." The sheer physical size of such industrial sites exceeds ordinary human imagination in such a way that no anamorphic lens is wide enough to scan their totality. These man-made physical structures have perpetually changed the face of the planet and the living environment of humanity. Such mammoth manufactured landscapes literally surpass the reach of human vision and the scope of imagination, and constitute a veritable new sublime, a "sweatshop sublime."⁹ The people who work in these factories and sweatshops receive a minimal wage as they churn out billions of shoes and toys, and countless commodities for the consumption of the entire world population. Critics, artists, and cultural workers find their tools utterly inadequate to map out this monstrous totality, let alone effect change to the vast chain of mechanisms of production in the capitalist modern world.

As tens of millions of exploited workers toil for a meager wage in China's numerous sweatshops, especially along the coastline and the southern province of Guangdong, the emergent middle and upper class, the *nouveau riche*, move out of urban centers to theme villas newly built in the outskirts. They live a bourgeois lifestyle in simulated English towns, French villas, and Dutch villages. These

theme villas are European-style homes catering to the taste of the upcoming Chinese bourgeoisie who have grown rich in what is officially called a “socialist market economy.” One particular theme park, World Park (*Shijie gongyuan*), is the very subject and setting of Jia Zhangke’s film *The World*, a film that has received extensive commentary by at least three contributors in this volume. The plight of those earthbound migrant workers in the park is a jarring satire of China’s collective fantasy of upward mobility in a globalized world.

In preparation for the Olympic Games, urban construction and destruction proceeded on an unprecedented scale with breakneck speed. Beijing’s cityscape underwent another round of facelift. The Big Egg (National Opera), the Bird Nest (Olympic Stadium), the Big Shorts (new China Central Television Tower), the new terminal of the Beijing International Airport, all designed by famous Western architects, were erected as symbols of China’s globalization and its joining the rest of the world. While such monumentalization of space continues, the commercialization of space also proceeds unabated. Old buildings, hutongs, and neighborhoods are torn down to make room for the construction of shopping malls (*shangchang*), commercial districts (*shangye qu*), commercial streets (*shangye jie*), pedestrian streets or plazas (*buxing jie*). For instance, renovated Nanjing Road in Shanghai, Wangfujing in Beijing, and Fuzimiao in Nanjing are well-known examples of such shopper-friendly, touristy “commercial pedestrian streets.”

The monumentalization of space in the early twenty-first century is at the same time the globalization of space, projecting an image of China’s openness to the outside world. This is unlike the monumentalization of national space in the Mao era, of which the most famous case is the completion of “ten great buildings” (*shida jianzhu*) in Beijing in 1959 to commemorate the tenth anniversary of the founding of the People’s Republic of China. Those buildings — Great Hall of People, Museum of Chinese History, Beijing Train Station, Agriculture Exhibition Hall, and so on — are monuments of socialist modernity and markers of Chinese national solidarity.

From the 1990s to the twenty-first century, massive waves of urban demolition and destruction have radically and irreversibly changed traditional Chinese cityscape. Consequently, the representation of urban space has also become more prominent in Chinese cinema. Beijing’s signature traditional courtyard, “*sihe yuan*,” formerly populated by the vast majority of residents of the city, is now a luxury home that only the most deep-pocketed can afford to own. Ordinary residents had been driven out of their old, dilapidated, cramped courtyards for the sake of the beautification of Beijing in expectation for the Olympic Games. Shi Runjiu’s documentary *Zhang’s Stir-Fried Tripe and Old Ji’s Family* (*Baodu Zhang he Lao Ji jia*, 2006) is such a tale about the imminent demolition of their homes as part of the city’s campaign to clean up for the Games. The two families are located in the scenic Shichahai and Qianhai area. They are told to relocate to other parts of Beijing so that this place can be turned into a beautiful lawn. The Zhang family restaurant is a hundred-year-

old family establishment, well liked and frequented by customers in the area. Its special dish of stir-fried tripe is now a rare recipe. The dish will disappear with the demolition (*chai*) and relocation (*qian*) of the restaurant as dictated by the municipal planners. Over against the public, official, state-sponsored, gigantic projects of urban development, Shi's documentary lens lingers on the life dramas of ordinary citizens in small private spaces. For generations these residents have lived in their old courtyards, which they call "home." They now face an uncertain future as they need to move out from an intimate place to an impersonal space. The film narrative follows the characters' fears, discussions, and negotiations about where to build their future home and how to conduct business in an unfamiliar new location.

Organization of the Volume

Environmental consciousness in contemporary Chinese cinema spawns a full range of topics and issues. For the sake of convenience and clarity, we group the chapters in the present collection into four main areas: 1) hydro-politics: water, river, and national trauma; 2) eco-aesthetics, nature, and manufactured landscape; 3) urban space in production and disappearance; 4) bioethics, non-anthropocentrism, green sovereignty.

The authors of this first section tackle the central trope of the river in the cinematic configurations of China's environmental crises. Jiayan Mi probes the pathology of Chinese rivers in the New Chinese Cinema, or in his own terminology, "ecoggedon." Sheldon H. Lu writes about a group of films that are set against the background of the construction of Three Gorges Dam and the impending flooding of the area. Nick Kaldis zeroes in on a single film, *Wushan yunyu* (*In Expectation*, literally *Rain Clouds over Wu Mountain*). All these chapters question the project of Chinese modernity as domination over nature. Andrew Hageman chooses a much smaller river, Suzhou River on the outskirts of Shanghai, and entertains a possible posthumanist perspective in Lou Ye's use of camera angles and narrative points of view in the film *Suzhou River*.

The second part of the book deals with spatial aesthetics, the representation of nature, and the manufacture of "natural landscape" in Chinese cinema. Mary Farquhar describes the creation of "idea-images" (*yijing*) in Zhang Yimou's martial arts film *Hero*. Digitalized landscape in accordance with traditional Chinese aesthetics has added a unique charm to Zhang's orientalist tale. The manufactured pristine, primordial "scapes" evoke in fact rather culturally specific impressions of the world of ancient China.¹⁰ Jerome Silbergeld focuses on one particular film by Jia Zhangke, by now the world-famous *World* (*Shijie*, 2004). The film title refers to World Park, a theme park in Beijing that is a simulacrum of landmarks from around the world. The park offers those Chinese, who do not have the means to travel

around the world, a vicarious opportunity to trot the globe in what is ironically called the present “age of globalization.” Silbergeld teases out the ironies of the film and contemporary Chinese society at large, and at the same time eruditely points out previous examples of the replication of architecture in China’s long imperial history. Hongbing Zhang’s piece confronts the ugliness of environmental ruins in the films of Jia Zhangke. He analyzes Jia’s film aesthetics where human beings are often dwarfed by the enormous background within each picture framework. Diminutive human figures portrayed in long shots are utterly impotent to change and reverse the destruction and ruins surrounding them.

The chapters in the third part of the book zero in on urban space. Ban Wang queries the primitive accumulation of capital and the extraction of raw material from nature in the murder tale *Blind Shaft*. He also focuses on the cityscape of ruins in the Northeast (*Dongbei*), the former industrial heartland and present rust belt of socialist China, in the documentary *West of the Tracks*. Jing Nie seizes on the favorite locale of filmic representation — the capital city of Beijing — to examine urban malaise and alienation resulted from modernization. She analyzes such films as *Cell Phone* (Feng Xiaogang), *Shower* (Zhang Yang), *Beijing Bicycle* (Wang Xiaoshuai), and again the perennially fascinating *The World* (Jia Zhangke). Altogether these films offer a mirage of urban space and cityscape under construction or in the process of disappearance in postsocialist China: simulated, created, demolished, or torn down. Chris Tong focuses on reconfigurations of urban space, not of socialist China, but of capitalist Hong Kong from across the border. The city is still in the process of what Ackbar Abbas calls “disappearance” even after its unification with China. He analyzes several relevant films by Fruit Chan in order to navigate the changing urban space of Hong Kong.

The fourth part of the book is concerned with the emergent bioethics in the age of global environmental crises. Xinmin Liu takes up what seems to be the most difficult yet important question of ecocriticism, i.e., the ethical imperative behind cinematic imaging/imagination. Liu scrutinizes the films of Huo Jianqi among other directors, addressing the themes of community-building, humanity’s relationship with nature, and the mode of human dwelling, which are of paramount significance in ecocinema. Xiaoping Lin analyzes Ning Hao’s film *Incense*, a heavy yet humorous film about the adventures of a Buddhist monk who tries to preserve his temple and etch out a living for himself in a modernizing secular world that has no use for religion. Similarly, Donghui He focuses her study on the efforts of “reconstructing God-fearing communities” in contemporary films about Tibet by Tibetan and Han Chinese directors. Chia-ju Chang’s chapter is an ecofeminist study of the relationship between humans and animals in Chinese and Taiwanese literature and film. All these chapters look at films that search for forms of spirituality in an age that has more faith in commodity-fetish.

Planet Earth

As the temperature of the planet steadily rises, the relationship between visual spectacles and environmental politics also heats up on a global scale. Former American Vice President Al Gore won an Oscar for his documentary *An Inconvenient Truth* at the Academy Awards in 2007. Moreover, he was awarded a Nobel Prize for Peace in 2007. Although he lost the presidential election to George Bush, Jr., he is the clear winner on the environmental front. As China was preparing to seize its moment of international recognition in preparation for the 2008 Olympic Games in Beijing, the world's attention was turned to the polluted air and sky of Beijing. By some estimate, China has surpassed the United States as the biggest emitter of carbon dioxide in the world. Many Chinese cities are on the list of the most polluted cities in the world. Such an unbearable environmental crisis is a wake-up call to Chinese citizens as well as to all people in the world. Ultimately, the degradation of nature is not limited to any particular nation-state at this moment, but is truly a world-historical problem.

Must nature and humanity stand in an antithetical relationship to each other in the global march toward progress and prosperity? If modernity is inevitably predicated on the reduction of the planet to heaps of ruins, Walter Benjamin's messianic forebodings ring particularly true. As Benjamin famously states in his essay "Theses on the Philosophy of History," the angel of history looks back to the past and sees a pile of wreckage and debris, and historical progress cannot be sundered from barbarism and destruction.¹¹ T. W. Adorno further develops this strain of thought and elaborates on the notion of "natural history" (*Naturgeschichte*). The subtle co-extension and equal importance of the two terms "nature" (*Natur*) and "history" (*Geschichte*) in the original German are lost in the English translation. The question is how one can grasp nature as historical and history as natural in all their transitoriness. "The starting point here is that history, as it lies before us, presents itself as thoroughly discontinuous, not only in that it contains disparate circumstances and facts, but also because it contains structural disparities."¹² Human history thus consists of fragments, discontinuities, disjunctures, and ruins. In contrast to original nature, human history has transformed, in the words of Georg Lukács, into a "second nature," which is an alienated world of convention, reification, rationality, technology, and industrialization. The work of art ought to play a special role in the resurrection of the petrified, degenerate, anthropocentric world. In a dialectical leap of thought, Adorno explains the function of "signification," or what we might call "cultural expression," in regard to nature and humanity in the following manner:

The basic quality of the transience of the earthly signifies nothing but just such a relationship between nature and history: all being or everything existing is to be grasped as the interweaving of historical

and natural being. As transience all original-history is absolutely present. It is present in the form of “signification.” “Signification” means that the elements of nature and history are not fused with each other, rather they break apart and interweave at the same time in such a fashion that the natural appears as a sign for history and history, where it seems to be most historical, appears as a sign for nature.¹³

“Signification,” in the form of allegory for Benjamin, or film art in our case, is that which might overcome the division between nature and history. This is the humanization of nature and the naturalization of humanity toward an organic synthesis of the two. Film art is, in an appropriately Benjaminian-Bazinian fashion, nothing less than the redemption of physical reality. The work of art thus re-awakens nature after it has been subjugated to domination and devastation in the Enlightenment-modernization process. In its highest aspiration, ecocinema purports to redeem the fallen world of ruins and eco-catastrophes and re-enchant the imperiled planet.

Filmmakers, like all cultural workers, have a stake in the kind of world they wish to live in or imagine about. Cultural critics share this responsibility of building and envisioning a better future. The ethical imperative for humanity at the present historical juncture ought to be a turn to the planet. In regard to this new critical orientation, Masao Miyoshi writes the most daring words:

Literature and literary studies now have one basis and goal: to nurture our common bonds to the planet — to replace the imaginaries of exclusionist familialism, communitarianism, nationhood, ethnic culture, regionalism, “globalization,” or even humanism, with the ideal of planetarianism. Once we accept this planet-based totality, we might for once agree in humility to devise a way to share with all the rest our only true public space and resources.¹⁴

I would add one caveat to Miyoshi’s exposition of “planetarianism” — that is to broaden his range of “literature and literary studies” to include film and film studies, as well as all other cultural expressions and the studies thereof.

Notes

Introduction. Cinema, Ecology, Modernity

1. Cheryll Glotfelty, "Introduction: Literary Studies in an Age of Environmental Crisis," in *The Ecocriticism Reader: Landmarks in Literary Ecology*, ed. Cheryll Glotfelty and Harold Fromm (Athens and London: University of Georgia Press, 1996), xviii. For other comprehensive anthologies of ecocriticism, see, for example, Steven Rosendale, *The Greening of Literary Scholarship: Literature, Theory, and the Environment* (Iowa City: University of Iowa Press, 2002); Michael P. Branch and Scott Slovic, eds., *The ISLE Reader: Ecocriticism, 1993–2003* (Athens and London: University of Georgia Press, 2003); Michael P. Branch, Rochelle Johnson, Daniel Patterson, and Scott Slovic, eds., *Reading the Earth: New Directions in the Study of Literature and the Environment* (Moscow, Idaho: University of Idaho Press, 1998). For a study of Hollywood films from an ecological point of view, see Pat Brereton, *Hollywood Utopia: Ecology in Contemporary American Cinema* (Bristol, UK and Portland, Oregon: Intellect Books, 2005).
2. A preliminary effort in this direction is my book *Chinese Modernity and Global Biopolitics: Studies in Literature and Visual Culture* (Honolulu: University of Hawai'i Press, 2007).
3. Ecocriticism (*shengtai piping*) was introduced to mainland China in the early twenty-first century. Indigenous critics attempt to grasp the relevance of this critical trend to their own historical situation as they acclimatize something foreign to Chinese soil. See Chen Jianlan, "Shengtai zhuyi huayu: shengtai zhexue yu wenxue piping" (Ecophilosophy and ecocriticism: Some aspects of ecologism), *Wenyi lilun qianyan* (Frontiers of Literary Theory) No. 1 (April 2004): 3–43; Song Lili, "Lun wenxue de 'shengtai wei'" (On the niche of literature), *Wenyi lilun qianyan* (Frontiers of Literary Theory) No. 3 (April 2006): 126–161. Publicized as the first international conference on ecocriticism in Beijing, the conference "Beyond Thoreau: American and International Responses to Nature" is held at Tsinghua University, Beijing, China, October 10–12, 2008. See the website <http://web.ku.edu/~beyondthoreauchina/> (accessed April 21, 2008). In Taiwan, there has been a stronger awareness of ecological criticism. For instance, Tamkang University has organized several international conferences on ecological discourse. The fourth such conference is called "Crisscrossing Word and World: Ecocriticism: Crisis, and Representation," held on May 23–24, 2008. Presentations on film were included in the conference. I thank Chia-ju Chang, a contributor to this volume, for bringing this to my attention. In China and Taiwan,

- the phrases of “*shengtai dianying*” 生態電影 and “*yuan shengtai dianying*” 原生態電影 have been used to designate what we call “ecocinema” in this volume.
4. Suffice to repeat here that the academic currency of the term “New Chinese Cinema,” or “New Chinese Cinemas” in the plural, was established by the publication of the anthology *New Chinese Cinemas: Forms, Identities, Politics*, ed. Nick Browne, Paul G. Pickowicz, Vivian Sobchack, and Esther Yau (Cambridge: Cambridge University Press, 1994).
 5. For an understanding of China’s New Documentary Movement, see the groundbreaking work by Lü Xinyu, *Jilu Zhongguo: dangdai Zhongguo xin jilupian yundong* (Recording China: The New Documentary movement in contemporary China) (Beijing: Sanlian, 2003).
 6. These ideas are developed and propounded by the Han Confucian scholar Dong Zhongshu (ca. 195–105 B.C.) in his magnum opus *Chunqiu fanlu* (Luxuriant gems of the Spring and Autumn). English studies on this scholar and his text are rarer. See Sarah A. Queen, *From Chronicle to Canon: The Hermeneutics of the Spring and Autumn Annals according to Tung Chung-shu* (Cambridge: Cambridge University Press, 1996).
 7. The key text is the chapter “Tian Lun” (Treatise on Heaven) in *Xunzi*. For relevant scholarly studies in English, see John Knoblock, *Xunzi: A Translation and Study of the Complete Works*, 3 vols. (Stanford: Stanford University Press, 1988–1994); Edward Machle, *Nature and Heaven in the Xunzi: A Study of the Tian Lun* (Albany: State University of New York Press, 1993); T. C. Kline III and Philip J. Ivanhoe, eds., *Virtue, Nature, and Moral Agency in the Xunzi* (Indianapolis: Hackett, 2000); *Xunzi: Basic Writings*, trans. Burton Watson (New York: Columbia University Press, 2003).
 8. David Harvey, *A Brief History of Neoliberalism* (Oxford: Oxford University Press, 2005), especially Chapter 5, “Neoliberalism ‘with Chinese Characteristics,’” 120–151.
 9. Bruce Robbins, “The Sweatshop Sublime,” *PMLA* 117.1 (2002): 84–97.
 10. For an informative discussion of sinascape and ideascape in reference to *Hero* by Zhang Yimou, see Gary G. Xu, *Sinascape: Contemporary Chinese Cinema* (Lanham, Maryland: Rowman and Littlefield, 2007), especially 36–43.
 11. Walter Benjamin, *Illuminations*, ed. Hannah Arendt (New York: Schocken Books, 1969), 256–258.
 12. Theodor W. Adorno, “The Idea of Natural History” (1932), trans. Bob Hullot-Kentor, *Telos* No. 60 (Summer 1984): 122.
 13. *Ibid.*, 121.
 14. Masao Miyoshi, “Turn to the Planet: Literature, Diversity, and Totality,” *Globalization and the Humanities*, ed. David Leilei Li (Hong Kong: Hong Kong University Press, 2004), 35.

Chapter 1 Framing Ambient *Unheimlich*

1. Upon completion of this essay, news was announced that *On Behalf of Water* or *In the Name of Water* (*Yin shui zhi ming* 因水之名), which claimed to be “the first green Chinese ecofilm,” has started shooting and is scheduled to be released in 2009. This film, directed by Jiang Xiaoyu, consists of three parts — revenge of water, the uncanny world of endangered water, and images of horror.
2. 這是一溝絕望的死水，
清風吹不起半點漪瀾。

不如多扔些破銅爛鐵，
爽性潑你的剩菜殘羹。

這是一溝絕望的死水，
這裡斷不是美的所在，
不如讓給醜惡來開墾，
看他造出個什麼世界。

Wen Yiduo, "Sishui" (Dead water), in *Zhonghua shige bainian jinghua* (*Anthology of the Best Modern Poems in One Hundred Years*) (Beijing: Renmin wenzue chubanshe, 2003), 41–42.

3. World Water Assessment Program (WWAP), "Water for People, Water for Life," 2003, <http://www.unesco.org/water/wwap/> (accessed March 20, 2007).
4. United Nations Development Programme (UNDP), "Beyond Scarcity: Power, Poverty and the Global Water Crisis," 2006, <http://hdr.undp.org/en/reports/global/hdr2006/> (accessed March 25, 2007).
5. Ma Jun, *China's Water Crisis* (Norwalk: Eastbridge, 2004).
6. Elizabeth C. Economy, *The River Runs Black: The Environmental Challenge to China's Future* (Ithaca and London: Cornell University Press, 2004).
7. Slavoj Žižek, *The Sublime Object of Ideology* (London: Verso, 1989), 95.
8. In this article I focus more on water-themed feature films that picture China's water crisis. There are more feature films about the river, including Chen Kaige's *Bian zou bian chang* (*Life on a string*, 1990), Liu Yan's *Nuhou ba, Huanghe* (*Roar! The Yellow River*, 1979), and Teng Wenyi's *Huanghe yao* (*Ballad of the Yellow River*, 1989). In the genre of television documentaries, there are three important productions: the forty series *Huashuo Huanghe* (*Tales of the Yellow River*, 1986–1987), *Huashuo Changjiang* (*Tales of the Yangtze River*, 1986–1987), and *Huashuo Yunhe* (*Tales of the Grand Canal*, 1987).
9. Sigmund Freud, "The 'Uncanny'," in *Collected Papers* Vol. 4 (London: The Hogarth Press, 1957), 375.
10. *Ibid.*, 399.
11. Nicholas Royle, "Dějà Vu," in *Post-Theory: New Directions in Criticism*, ed. Martin McQuillan, et al. (Edinburgh: Edinburgh University Press, 1999), 3–20.
12. For further reading on Zheng Yi's novel from which this film was adapted, see Jiayan Mi, "Entropic Anxiety and the Allegory of Disappearance: Toward a Hydro-Utopianism," *China Information* 21, No. 1 (March 2007): 104–140; for more discussions on its filmic adaptation, see Rey Chow, *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema* (New York: Columbia University Press, 1995), 55–78.
13. For more discussions on *Suzhou River*, see Jerome Silbergeld's *Hitchcock with a Chinese Face: Cinematic Doubles, Oedipal Triangles, and China's Moral Voice* (Seattle: University of Washington Press, 2004); Sun Shao-yi's essay, "In Search of the Erased Half: *Suzhou River*, *Lunar Eclipse*, and the Sixth Generation Filmmakers of China," in *One Hundred Years of Chinese Cinema: A Generational Dialogue*, ed. Haili Kong, et al. (Norwalk: Eastbridge, 2006), 183–198; and Andrew Hageman's chapter in this volume.
14. Jean-Pierre Rehm, et al., *Tsai Mingliang* (Paris: Dis Voir, 1999), 34.
15. Freud, 399.
16. Homi Bhabha, *The Location of Culture* (London and New York: Routledge, 1994), 11.
17. Frank Martin, *Situating Sexualities: Queer Representations in Taiwanese Fiction, Film and Public Culture* (Hong Kong: Hong Kong University Press, 2003), 178.

18. For further readings on Tsai Mingliang's films, see "Tsai Mingliang Symposium" in *Reverse Shot* (Winter 2004), <http://www.reverseshot.com/legacy/winter04/intro.html> (accessed March 27, 2007).
19. Shelly Kraicer, "Chinese Wasteland: Jia Zhangke's Still Life," *Cinema Angle* 29 (2007), http://www.cinema-scope.com/cs29/feat_kraicer_still.html (accessed March 14, 2007).
20. There are four methods of resettlement: in the neighborhood/on-the-spot resettlement; nearby settlement; settlement at a distance; and settlement through relatives or friends. For detailed information on resettlement, see Gorild Heggelund's work *Environment and Resettlement Politics in China: The Three Gorges Project* (Burlington: Ashgate Publishing Limited, 2004) and Sukhan Jackson, et al., "Resettlement for China's Three Gorges Dam: Socio-economic Impact and Institutional Tensions," *Communist and Post Communist Studies* 33:2 (June 2000): 223–241. For documentary film on resettlement and inundation in the Three Gorges reservoir area, see Yan Yu and Li Yifan's *Yanmo/Before the Flood* (2005), which was said to have inspired Jia Zhangke's *Still Life*, as Jia served as president of the jury of the Cinema du Reel documentary festival in March 2005 when Yan Yu's film was submitted for competition. See Ian Johnston's review of Jia Zhangke's *Still Life*, <http://www.brightlightsfilm.com/58/58stilllife.html> (accessed January 21, 2008).
21. For more discussions on demolition in the city, see Sheldon H. Lu, "Tear Down the City: Reconstructing Urban Space in Contemporary Chinese Popular Cinema and Avant-Garde Art," in *The Urban Generation: Chinese Cinema and Society at the Turn of the Twentieth-First Century*, ed. Zhang Zhen (Durham, NC: Duke University Press, 2007), 137–160.
22. Perhaps the most uncanny and spectral episode about inundation and dislocation can be seen in Zhang Yang's latest film *Getting Home* (*Luoye guigen*, 2007): before his sudden death, a migrant worker expressed the wish for his body to be buried in his hometown, located in the reservoir area. Through a tortuous journey, the dead body was carried on the workmate's back all the way home, but could not be buried because his hometown was flooded and the natives had already moved elsewhere downstream. Thus the dead soul became homeless and unhomey in the flooded world. Such a motif of the drifting soul is also explored in another film about the Three Gorges reservoir areas of the Yangtze River, *Floating Lives/Fu Sheng* (Sheng Zhimin, 2006).
23. Lewis Kirshner, "Rethinking Desire: The *Object Petite a* in Lacan's Theory," *APSA*, <http://www.apsa.org/Portals/1/docs/JAPA/531/Kirshner-post-p.83-102.pdf> (accessed March 19, 2007). For more discussions on Lacan's *object petit a*, see Slavoj Žižek, *Interrogating the Real* (London/New York: Continuum, 2005).
24. See Nick Kaldis's chapter in this volume.
25. Wei Ming, "The Three Gorges Dam Will Turn the Fast-Flowing Yangtze into Stagnant, Polluted Reservoir," *Three Gorges Probe* (November 1999), <http://www.threegorgesprobe.org/probeint/threegorges/tgp/tgp12.html> (accessed June 4, 2007).
26. Tseng Chen-chen, "Myth as Rhetoric: The Quest of the Goddess in Six Dynasties Poetry," *Journal of National Chung Cheng University Sec. I: Humanities* 6.1 (1995): 235–278.
27. Song Yu, "The Gao Tang Rhapsody," in *An Anthology of Translations: From Antique to the Tang Dynasty*, ed. John Minford and Joseph Lau (New York: Columbia University Press, 2000), 272–278.
28. One can identify more parallels between the two characters in this film. See Nick Kaldis's chapter in this volume.
29. For this point, see Greg Garrard, *Ecocriticism* (London/New York: Routledge, 2004), 33–58.

30. For more discussion on this issue, see Rey Chow's *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema* (New York: Columbia University Press, 1995).
31. Zhang Yingjin, *Screening China: Critical Interventions, Cinematic Reconfigurations, and the Transnational Imaginary in Contemporary Chinese Cinema* (Ann Arbor: Center for Chinese Studies of the University of Michigan, 2002), 32.
32. Lawrence Buell, *Writing for an Endangered World: Literature, Culture, and Environment in the U.S. and Beyond* (Cambridge: Harvard University Press, 2001), 66.
33. For more discussions on the affective relationship between human beings and space/place, see Gaston Bachelard's *The Poetics of Space* (Boston: Beacon Press, 1994) and Yi-Fu Tuan's *Topophilia: A Study of Environmental Perceptions, Attitudes and Values* (New York: Columbia University Press, 1989).
34. For the ecological degradation of the Loess Plateau and the restoration projects, see Wang Tao, et al., "Sandy Desertification in Northern China," in *China's Environment and the Challenge of Sustainable Development*, ed. Kristen A. Day (New York and London: M. E. Sharpe, 2005), 233–256; John D. Liu, "Environmental Challenges Facing China Rehabilitation of the Loess Plateau," 2005, http://unep.org/pcmu/project_reference/docs/BB_170707Large_scale_ecosystem_restoration_JPMorgan_Essay_2005.pdf (accessed December 3, 2007).
35. Liu Jianguo and Jared Diamond, "China's Environment in a Globalizing World: How China and the Rest of the World Affect Each Other," *Nature* No. 435 (June 2005): 1179–1186.
36. Ni Zhen, *Memories from the Beijing Film Academy: The Genesis of China's Fifth Generation*, trans. Chris Berry (Durham: Duke University Press, 2002), 177.
37. All the following references are from Bonnie McDougall's translation of the filmscript; see Bonnie S. McDougall, *The Yellow Earth: A Film by Chen Kaige with a Complete Translation of the Filmscript* (Hong Kong: The Chinese University Press, 1991), 177, 231, 241, 245.
38. Jerome Silbergeld, *China into Film: Frames of Reference in Contemporary Chinese Cinema* (London: Reaktion Books, 1999), 15–16. The water jar, which appears during the rain prayer ceremony at the end of the film, according to Jerome Silbergeld, is the reincarnation of the drowned Cui Qiao.
39. McDougall, 34.
40. Silbergeld, *China into Film*, 30.
41. *Ibid.*, 34.
42. One of the principal causes for ecological degradation in post-1949 China is the massive deforestation, largely through the conversion of forested land into arable land to meet the needs of a growing population. "Kaihuang zhongdi" (cultivating wilderness for arable land) is the most charged Maoist slogan that not only reflects the instrumental anthropocentrism and Mao's agricultural expansionism, but also the blind ideology of Mao's political economy of land. What are at stake are not the literal methods used for the land reclamation — such as slash-and burn, logging, and clear-cutting, which are devastating to the forests — but the power, labor, capital, and social justice that operate at the center of the ecological transformation. There are quite a few "green movies" and novels dealing with deforestation, such as *The Savage Land* (Ling Zi, 1979), *King of the Children* (Chen Kaige, 1988), *The Foliage* (Lü Le, 2004), *The Forest Ranger* (Qi Jian, 2006), and Ah Cheng's novella, *King of the Trees* (Shuwang, 1984). In particular, Ah Cheng's *Shuwang*, which was written in

- the same period as *Yellow Earth*, foregrounds the chopping down of the ancient sacred tree and its subsequent tragic impact on the cohabitation of nature and human beings. For the worship of the beneficent power of trees in ancient myths, see James G. Frazer's influential work, *The Golden Bough: A Study in Magic and Religion* (New York: The Macmillan, 1922), particularly Chapter IX "The Worship of Trees" (109–135).
43. Walter Benjamin, "A Small History of Photography," in *One-Way Street and Other Writings*, trans. Edmund Jephcott and Kingsley Shorter (London: Verso, 1992), 243.
 44. Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, ed. and intro. Hannah Arendt, trans. Harry Zohn (New York: Schocken Books, 1968), 236–237.
 45. Benjamin, "A Small History of Photography," 244.
 46. *Ibid.*, 243.
 47. Benjamin, "The Work of Art in the Age of Mechanical Reproduction," 234.
 48. Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Cambridge, Mass.: The MIT Press, 1989), 267–268.
 49. Andrew Ross, *The Chicago Gangster Theory of Life: Nature's Debt to Society* (London: Verso, 1994), 171.
 50. Buell, *Writing for an Endangered World*, 18–26.
 51. Wang Yuejin, "The Cinematic Other and the Cultural Self? Decentering the Cultural Identity on Cinema," *Wide Angle* 11, No. 2 (1989): 35.
 52. Hwang Sung-uk, "Ecological Panopticism; the Problematization of the Ecological Crisis," *College Literature* 26.1 (Winter 1999): 137–149. Hwang Sung-uk, by incorporating Foucault's conception of the panopticism of power and domination, defines "ecological panopticism" as a kind of unethical play of power and exploitation in the Greenism discourses so as to "construct an ecological grammar that conceptualizes and encodes ecological issues in order to rescue a capitalism in impasse." In other words, ecological panopticism, according to Hwang, "serves to maintain the present relations of power by forging subjects themselves and fabricating their interests" (140).
 53. Buell, *Writing for an Endangered World*, 246.
 54. Hu Kanping with Yu Xiaogang, "Bridge Over Troubled Waters: The Role of the News Media in Promoting Public Participation in River Basin Management and Environmental Protection in China," 125–139, http://www.ide.go.jp/English/Publish/Spot/pdf/28_08.pdf (accessed December 10, 2007).
 55. Cynthia Deitering, "The Postnatural Novel: Toxic Consciousness in Fiction of the 1980s," in *The Ecocriticism Reader*, ed. Cheryl Glotfelty and Harold Fromm (Athens and London: The University of Georgia Press, 1996), 246.
 56. Bruce Sterling, *Schismatrix Plus* (New York: Ace Books, 1996), 226.
 57. *Ibid.*, 232.
 58. *Ibid.*

Chapter 2 Gorgeous Three Gorges at Last Sight

1. Walter Benjamin, *The Arcades Project*, trans. Howard Eiland and Kevin McLaughlin (Cambridge: Belknap-Harvard University Press, 1999), Convolute N, 2a, 3, p. 462.
2. Georg Lukács, *Studies in European Realism* (London: Hillway Publishing Co., 1950), 40.
3. For book-length critical discussions of the social, economic, and cultural transformations of

China in the 1990s in the context of globalization, see Sheldon H. Lu, *China, Transnational Visuality, Global Postmodernity* (Stanford: Stanford University Press, 2001); Kang Liu, *Globalization and Cultural Trends in China* (Honolulu: University of Hawai'i Press, 2004).

4. Max Horkheimer and Theodor W. Adorno, *Dialectic of Enlightenment*, ed. Gunzelin Schmid Noerr, trans. Edmund Jephcott (Stanford: Stanford University Press, 2002), 1.
5. Shelly Kraicer, "Chinese Wasteland: Jia Zhangke's *Still Life*," *Cinema Scope* no. 29, http://www.cinema-scope.com/cs29/feat_kraicer_still.html (accessed February 2, 2007). More detailed studies of Jia Zhangke's film aesthetics prior to the release of *Still Life* are given in Xiaoping Lin, "Jia Zhangke's Cinematic Trilogy: A Journey Across the Ruins of Post-Mao China," in *Chinese-Language Film: Historiography, Poetics, Politics*, ed. Sheldon H. Lu and Emilie Yueh-yu Yeh (Honolulu: University of Hawai'i Press, 2005), 186–209; Jason McGrath, "The Independent Cinema of Jia Zhangke: From Postsocialist Realism to a Transnational Aesthetic," *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century*, ed. Zhen Zhang (Durham: Duke University Press, 2007), 81–114.
6. The intertextual relationship here is rather interesting. Wang Hongwei is the actor who portrays Four Eyes in *Balzac and the Little Chinese Seamstress*. He is the lead actor in several Jia Zhangke films: *Xiaoshan Going Home* (*Xiaoshan huijia*), *Xiao Wu* (*Xiao Wu*), and *Platform* (*Zhantai*). He also briefly appears in Jia's *Unknown Pleasures* (*Ren xiaoyao*) as a hawker of bootlegged DVDs, asking the buyer if he needs a copy of *Xiao Wu*.
7. This issue is taken up in Sheldon H. Lu, "Tear Down the City: Reconstructing Urban Space in Contemporary Chinese Popular Cinema and Avant-garde Art," in *The Urban Generation*, 137–60; Yomi Braester, "Tracing the City's Scars: Demolition and the Limits of the Documentary Impulse in the New Urban Cinema," in *The Urban Generation*, 161–80.
8. Liu Xiaodong regards himself as a participant in the New Chinese Cinema movement. He and his wife Yu Hong, another painter, were the main characters in the first film directed by Wang Xiaoshuai, *The Days* (*Dongchun de rizi*), based on the personal life of Liu Xiaodong and Yu Hong. Liu Xiaodong and Wang Xiaoshuai also had cameo appearances as upstarts in Jia Zhangke's film *The World* (*Shijie*).
9. Liu Yong, "Wu Guanzhong's *People's Dwellings at Sanxia* shown to the Public in Chongqing, Estimated Price 5 Million" 吳冠中《三峽民居圖》亮相重慶，估價500萬，*Chongqing shangbao* (Chongqing Commerce Newspaper), February 9, 2007. Available at <http://cq.qq.com/a/20070209/000027.htm> (accessed April 16, 2007).

Chapter 3 Submerged Ecology and Depth Psychology in *Wushan yunyu*

1. Larissa Heinrich, "Souvenirs of the Organ Trade: The Diasporic Body in Contemporary Chinese Literature and Art," in *Embodied Modernities: Corporeality, Representation, and Chinese Cultures*, ed. Fran Martin and Larissa Heinrich (Honolulu: University of Hawai'i Press, 2006), 126–145: 134.
2. Estimates of the total cost of the dam run from U.S. \$34–\$40 billion, to as high as \$75 billion. For details, consult Dai Qing, *The River Dragon Has Come!: The Three Gorges Dam and the Fate of China's Yangtze Rive and Its People*, ed. John G. Thibodeau and Philip B. Williams, trans. Yi Ming (Armonk: M. E. Sharpe, 1998). In addition to Dai Qing's

book, more recent works on the subject include Gørild Heggelund's *Environment and Resettlement Politics in China: The Three Gorges Project* (Hampshire: Ashgate, 2004) and Deirdre Chetham's *Before the Deluge: The Vanishing World of the Yangtze's Three Gorges* (Hampshire: Palgrave Macmillan, St. Martin's Press, 2002). Other sources for statistics on the dam, its cost, its benefits and drawbacks, how many people it has dislocated, etc. abound on the internet.

3. Patience Berman, "The Three Gorges Dam: Energy, the Environment, and the New Emperors," *Education about Asia* Vol. 3, No. 1 (Spring 1998): 31.
4. 1996, Beijing Film Studio and Beijing East Earth Cultural Development Co., Ltd.; screenplay by Zhu Wen, based on an idea by Wang Xinyu, Liu Yongzhou, Jiang Yuanlun, and (according to one source) Tian Zhuangzhuang. ASIAN Film Connections, 2002, "In Expectation," <http://www.usc.edu/isd/archives/asianfilm/china/>. The English title "In Expectation" comes from a comment by Zhang Ming at a press conference: "This is a film about expectation" (*dianying yao biaoda de zhuti shi qidai*), Song Guoliang, "Zhang Ming yu 'Wushan yunyu'" (Zhang Ming and "Wushan Clouds and Rain"), *Shenzhou yingshi wanhuatong* (Shenzhou TV-Film Kaleidoscope, 1997), 1. Additionally, in one scene in the film, a poster can be seen opposite the hotel entrance, advertising the movie "In Expectation" (*Zai qidai zhizhong*). The original title literally translates as "Wu Mountain[s] Clouds and Rain," the meaning and significance of which are discussed in detail later.
5. Michael Eigen, *Rage* (Middletown: Wesleyan University Press, 2002), 181.
6. For a powerful argument proceeding from a similar conviction, see Rey Chow, "The Seductions of Homecoming: Place, Authenticity, and Chen Kaige's *Temptress Moon*," in *Cross-Cultural Readings of Chineseness: Narratives, Images, and Interpretations of the 1990s*, ed. Wen-hsin Yeh (Berkeley: Institute of East Asian Studies, 2000), 8–26; See also Sheldon H. Lu, *China, Transnational Visuality, Global Postmodernity* (Stanford: Stanford University Press, 2001), 107; and Zhang Yingjin, *Screening China: Critical Interventions, Cinematic Reconfigurations, and the Transnational Imaginary in Contemporary Chinese Cinema* (Ann Arbor: Center for Chinese Studies, 2002), 251, 253, *passim*.
7. Yin Hong has similarly noted that: "The film uses a nearly emotionless factual documentation and the 'disastrous' metaphor of the Three Gorges relocation as a backdrop ... to narrate the 'sexual' core of the existential states of a few average men and women" (*yingpian yi jinhu wuqing de jishi, yi sanxia banqian de "zainan" xing yinyu wei Beijing ... xushule yi "xing" wei hexin de jige putong nannu de shengcun zhuangtai*). Yin Hong, "Zai jiafengzhong zhangda: Zhongguo dalu xinshengdai de dianying shijie" (Growing up in a crevice: Mainland China's "Newborn Generation" and their cinematic world), *Ershiyi Shiji Shuangyuekan* (Twenty-First Century Bimonthly) Vol. 49 (October 1998): 91. Yin does not, however, attempt to explain the key relationship between the Three Gorges backdrop and characters, nor does he analyze the "'sexual' existential states" in any depth. I will address both of these issues later.
8. One of Zhang Ming's own appellations for the characters. Zhang has asserted that the film attempts to portray "the most normal of characters, the simplest of lives, the plainest language, the most basic emotions, even the most familiar of stories, but it also wants to express that the main characters have their own extraordinary and moving attributes." See Yin Hong, 91.
9. Beijing Film Studio & The Beijing East-Earth Cultural Development Co., Ltd., 1997. "In Expectation (Clouds and Rain in Wushan)" (Advertisement & Informational Flier), 1–3 (emphasis added).

10. For a masterful analysis of the relationship between environmental degradation, politics, development, and culture during the Mao era, see Judith Shapiro, *Mao's War against Nature: Politics and the Environment in Revolutionary China* (Cambridge: Cambridge University Press, 2001). Shapiro is particularly perceptive in her analyses of CCP propaganda, tracing the connections between the rhetoric of warfare/domination and the treatment of people, the environment, and nature.
11. Mao, whose poem pictured the dam being built in Wuxia gorge, was not the first to come up with the idea of a large dam on the Yangtze. Sun Yat-sen proposed a Yangtze dam project in 1912, according to Audrey Ronning Topping, "Foreword: The River Dragon Has Come!" in Dai Qing, xviii; and similar ideas "were discussed from time to time during the 1920s and 1930s, and some preliminary explorations were made," as documented in Lyman P. Van Slyke, *Yangtze: Nature, History, and the River* (Reading: Addison Wesley, 1988), 181. Premier Li Peng, an engineer, is the leading proponent of the Three Gorges Dam project.
12. Several essays in Dai Qing's book discuss the Three Gorges Project in terms of the rhetoric and events of the Great Leap Forward.
13. It can be argued that the film is a textbook example of what Shih has termed "Sinophone articulation," in that it uses "visual images" in ways that "exceed the containment of ideology" (2008: 10), and represents "visually mediated identities that ... make a difference locally, regionally, or globally" (ibid.: 23). This is the case, despite Shih's unnecessary exclusion of PRC ("continental Chinese") cultural products from her notion of the Sinophone.
14. NETPAC/USA, and the Asia Pacific Media Center at the Annenberg Center for Communication, USC, "The 1997 Asian Film Tour [Promotional Flier]," 1.
15. Beijing Film Studio & The Beijing East-Earth Cultural Development Co., Ltd., 1997. "In Expectation (Clouds and Rain in Wushan)" (Advertisement & Informational Flier), 1–3. The movie was filmed on location in and around Wushan, the director's hometown. Significantly, Zhang does not attempt to present Wushan as he might nostalgically recall it from his younger days; rather, he foregrounds its imminent submersion and the psychological turmoil of citizens currently living under this impending catastrophe.
16. Fredric Jameson, *Signatures of the Visible* (New York: Routledge, 1990), 133.
17. Wang Xinyu, "Mosheng de daoyan yu mosheng de yingpian: Mantan Zhang Ming ji qi dianying 'Wushan Yunyu'" (An obscure director and an obscure film: A casual look at Zhang Ming and his movie "Wushan Clouds and Rain"), *Dianying Yishu* (Film Art) Vol. 3 (1996): 75–79.
18. Patricia Rae, cited in Kevin Ward, "From the Pens of 'Leaping' Poets: Parataxis as a 'Leap' between Robert Bly and Wallace Stevens," *Parataxis* (Spring 2003), 1. <http://writing.colostate.edu/gallery/parataxis/ward.htm> (accessed June 7, 2008).
19. This last sentence, of course, implicates the current interpretation in these psychological dynamics.
20. Zhang Ming studied painting in college, making for some interesting parallels between the artist in the film and the artist behind the camera.
21. The irony of this scene is brilliant; Mai Qiang is hauling two buckets of water up from the river, metaphorically "raising the water level," with a far greater degree of control over that event than he — or any of the other characters — will have in the near future. The scene might even be an ironic commentary on the complicity of the local residents in not resisting this project that will bury their homes under hundreds of feet of water.

22. One VCD version of the film includes occasional musical scoring that is absent from the original.
23. According to the director, the film uses “the most frugal lighting, the most authentic settings, the flattest frames, the driest arrangements, the most low-key acting, the most primitive editing methods, the cheapest costumes, and the most permissive directorial attitude, yet it wants to achieve the freshest of imagistic expressions,” as quoted by Yin Hong, 91.
24. This type of narrative ambiguity as one of the distinctive features separating the Sixth Generation from the Fifth; Yin Hong, 90.
25. On the way jump cuts (*tiaojie*) and other cinematic devices solicit audience conjecture and contribute to this novel viewing experience, see Wang Xinyu, 75–79.
26. That filth is partially—if not largely—responsible for the recent extinction of the Yangtze River Dolphin (白鱘豚), “the first large animal to be wiped from the planet for 50 years, and only the fourth entire mammal family to disappear in 500 years.” Jeremy Laurance, “Extinct: The Dolphin That Could Not Live Alongside Man,” <http://environment.independent.co.uk/wildlife/article2843953.ece> (accessed 2007).
27. Other modes include: metaphor, tropes, figures of speech such as parapraxis, ellipsis, denial, digression, irony, litotes, etc., most of which are mentioned by Shoshana Felman in her discussion of a [Lacanian] “*rhetoric of the unconscious*” in *Writing and Madness (Literature/Philosophy/Psychoanalysis)*, trans. Martha Noel Evans, Shoshana Felman, and Brian Massumi (Ithaca: Cornell University Press, 1985), 119–125, 180–183. Laplanche and Leclaire list “timelessness, absence of negation and contradiction, condensation, displacement” (“The Unconscious: A Psychoanalytic Study,” in Jean Laplanche, *The Unconscious and the Id: A Volume of Laplanche’s Problématiques*, trans. Luke Thurston and Lindsay Watson (London: Rebus Press, 1972), 248). See the work of Charles Rycroft for numerous analyses of primary process thinking (*Rycroft on Analysis and Creativity* (Washington Square: New York University Press, 1992); *Psychoanalysis and Beyond*, ed. Peter Fuller (Chicago: University of Chicago Press, 1985).
28. The director himself has stressed his goal to communicate his message through visual grammar rather than spoken word. In a press conference, Zhang Ming faulted his own script for having too much dialogue in the second half, and that “relying on dialogue to resolve problems *causes images to lose vigour*” (*shi xingxiang fali*). Song Guoliang, 1 (emphasis added).
29. The intertitle introducing the policeman, Wu Gang, also mentions his recent engagement and, consistent with the misleading nature of the previous intertitles, his relationship with his fiancée is not treated in the film.
30. Fish have long been symbols of sexuality in China. The scholar Wen Yiduo, for example, did much research on the sexual nature of fish symbols in ancient China and published an essay on the subject entitled “Shuo yu” (On Fish). A comment made by Lili also links fish to the other narrative theme of development: she notes that the Wushan area will someday be “home to fishes.”
31. A bucket of fish also appears in one of the police station scenes.
32. Bhaskar Sarkar has recently argued: “... In the absence of a clear cognitive grasp of the vast transformations of their lives, many Asians turn to generic narratives and mythic structures to make sense — allegorically — of their lived experiences”; see Bhaskar Sarkar, “Hong Kong Hysteria: Martial Arts Tales from a Mutating World,” in *At Full Speed: Hong Kong Cinema in a Borderless World*, ed. Esther C. M. Yau (Minneapolis: University of

- Minnesota Press, 2001), 173. *Wushan yunyu* portrays “Asians” who have been deprived of visual recourse to shared cultural myths that might help them make sense of the vast transformation of their lives.
33. Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis*, ed. Jacques-Alain Miller, trans. Alan Sheridan (New York: Norton, 1981), 20.
 34. Fredric Jameson, *The Geopolitical Aesthetic: Cinema and Space in the World System* (Bloomington: Indiana University Press, 1992), 4–5.
 35. I borrow this apt phrase from Chris Berry, “Happy Alone? Sad Young Men in East Asian Gay Cinema,” in *Queer Asian Cinema: Shadows in the Shade*, ed. Andrew Grossman (New York: Harrington Park Press, 2000), 188.
 36. The title of the film, an aphorism referring to sexual intercourse, is a later contraction of two lines from the poem “Gaotang Fu” (The Gao Tang Rhapsody): “Dan wei zhao yun / mu wei xing yu” (In the early morning I am the clouds of dawn; in the evening I am the passing rain), attributed to Song Yu, “The Gao Tang Rhapsody,” trans. Arthur Waley, in *Classical Chinese Literature: An Anthology of Translations: Volume I: From Antiquity to the Tang Dynasty*, ed. John Minford and Joseph S. M. Lau (New York: Columbia University Press, 2000), 273. See also Edward H. Schafer, *The Divine Woman: Dragon Ladies and Rain Maidens in T'ang Literature* (San Francisco: Northpoint Press, 1980), 43–48.
 37. The film’s reference to the “Gao Tang Fu” might also be an indirect political statement; the poem ends with a “little homily on good government,” as described by Burton Watson, *Early Chinese Literature* (New York: Columbia University Press, 1962), 259. Allegorically, the succubus of that poem could today stand for the ideology of progress and modernization; when we awaken to its concrete reality, we feel disappointed, abandoned, alone.
 38. Van Slyke, 32–33.
 39. *Ibid.*, 33.
 40. The Wushan setting is doubly ominous in contemporary times, for mankind is about to violate and destroy this mythical and mystical (historical) place, and cause great social and ecological damage. As noted earlier, natural landscapes and phenomena are the indispensable elements of much (Chinese) mythology and legend, allowing a society to project, engage, and sustain its cultural unconscious, the repressed dramas and conflicts that must be excluded from human habitats and disavowed in social relations.
 41. Chen Qing and Lili are also inexplicably associated with one another, in twin scenes showing each of them holding a piece of currency up to the light. Lili is apparently bored or hinting that she can be bought, while Chen Qing is checking for counterfeit money received from hotel customers. As with the toilet paper scene discussed earlier, here the film again portrays the crass instrumentalization and alienation of subjectivity that result from a “modernization and development at any costs” mentality. The circulation or exchange of people as objects is also evident in Ma Bing’s attempts to force Lili and Mai Qiang to have sex.
 42. Anne Sytske Keyser, “PRC and Hong Kong Films at the 1997 International Rotterdam Film Festival,” *China Information* Vol. 11, No. 4 (1997): 119.
 43. Derek Elley, “In Expectation (Wushan Yunyu),” *CineEast* (1997): 1–2. Though her status is never made clear in the film (as with many other facts), the latter seems more likely.
 44. Several scenes in this film which can be paralleled with other “ambivalent homoerotic films set in Asia and Oceania” are very briefly touched upon by Ki, “*In Expectation*,” *Queer View* (1997): 1. Located at: <http://home.snafu.de/fablab/queerview/079regenwolkenuber/qw79ef.htm>.

45. Jameson has used this terminology in his efforts to show how contemporary films, especially conspiracy films, often capture nascent/new aspects of and formations in the stages of capitalism. I find his term particularly apt here, with reference to the way a film can represent “this epistemological problem, this ultimate challenge to cognitive mapping,” Fredric Jameson, *The Geopolitical Aesthetic*, 88. See also the epigraph at the beginning of this section.
46. Shu-mei Shih argues forcefully for the centrality of visual dynamics and representation to the notion of identity, which she defines as “the way we perceive ourselves, and others perceive us” in the process of “seeing and being seen.” Shu-mei Shih, *Visuality and Identity: Sinophone Articulations across the Pacific* (Berkeley: University of California Press, 2008), 16.
47. In one formulation, Lacan refers to the “cut in the signifying chain [which] alone verifies the structure of the subject as discontinuity in the real,” and how analysis reveals “‘holes’ in the meaning of the determinants of its [the subject’s] discourse.” Jacques Lacan, *Écrits: A Selection*, trans. Alan Sheridan (New York: Norton, 1977), 299.
48. *Ibid.*, 71, 68.
49. *Ibid.*, 70.
50. *Ibid.*, 70.
51. *Ibid.*, 68. Recent developments in the “new Lacanian film theory,” as in the works of Copjec, Žižek, and McGowan, have departed from the apparatus-theory (Althusserian) of the cinematic subject. They propose a more optimistic version of subjectivity as “a mode of resistance to ideology rather than the product of ideology,” (Todd McGowan, *The Real Gaze: Film Theory after Lacan* [Albany: SUNY Press, 2007], 173), and view the theorist as “cinema’s ally in the struggle to reveal the gaze” and “expose the functioning of ideology” (*Ibid.*, 171, 173).
52. Tony Williams, “Thatcher’s Orwell: The Spectacle of Excess in Brazil,” in *Crisis Cinema: The Apocalyptic Idea in Postmodern Narrative Film*, ed. Christopher Sharrett (Washington, D.C.: Maisonneuve Press, 1993), 216.
53. Dai Qing has gone so far as to claim that the support or rejection of the ongoing Three Gorges Project and the official interpretation of the Tiananmen events of June 1989 have constituted the two major “fault lines running under the Chinese Communist Party,” as quoted by John G. Thibodeau and Philip B. Williams, “Preface,” in Dai Qing, xii.
54. Dai Qing, 4.
55. C. Nadia Seremetakis, *The Senses Still: Perception and Memory as Material Culture in Modernity* (Boulder: Westview, 1994), 21.

Chapter 4 Floating Consciousness

1. This exchange is from a passage in Neal Stephenson’s 1995 novel, *The Diamond Age or a Young Lady’s Illustrated Primer* (New York: Bantam Books, 1995), 270, in which the media mogul Carl Hollywood employs the urban mise-en-scène of one of the major Shanghai thoroughfares to explain the complexities of global interconnectedness.
2. For a detailed history of ecocriticism and speculations on its future, see Lawrence Buell’s *The Future of Environmental Criticism: Environmental Crisis and Literary Imagination* (Oxford: Blackwell Publishing, 2005), especially 1–29.

3. The increase in conference calls for papers (cfps) on ecocinema that followed the release of *An Inconvenient Truth* evinces its significance, along with other films such as *Grizzly Man* (2005) and *The March of the Penguins* (2005), in generating activity in this still nascent field of study. The Film and History League's 2006 Biennial Conference issued one of the first calls to use Gore's film. The conference featured five full panels in the "Nature and the Environment" area; perhaps suggestively, though, none were dedicated exclusively to *An Inconvenient Truth*.
4. This chapter uses the terms "videographer" and "narrator" interchangeably. Though there is room for debate about this identity, the interchangeable use should not compromise the arguments of this chapter.
5. Zhang Zhen's chapter on *Suzhou River*, "Urban Dreamscape, Phantom Sisters, and the Identity of an Emergent Art Cinema," in *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century*, ed. Zhang Zhen (Durham: Duke University Press, 2007), 344–387, makes a similar assertion that the river symbolizes the material interconnectedness between people and their environs, though the emphasis there is on gender relations and the idea of the "maternal river" (359).
6. See Gary G. Xu's chapter on *Suzhou River* in his *Sinascapes: Contemporary Chinese Cinema* (Lanham: Rowman & Littlefield Publishers, 2007) and Linda Chiu-han Lai's chapter "Whither the Walker Goes: Spatial Practices and Negative Poetics in 1990s Chinese Urban Cinema," in *The Urban Generation*, especially 220–24.
7. For Lacan's discussion of the gaze through the story of the uncanny feeling of being looked at by a sardine can floating on the waves, see Jacques Lacan, *The Four Fundamental Concepts of Psychoanalysis*, ed. Jacques Alain Miller, trans. Alan Sheridan (New York: Norton, 1981), 95–96.
8. Even when this quote is invoked in conjunction with *Suzhou River*, as in Zhang Yingjin's chapter, "My Camera Doesn't Lie? Truth, Subjectivity, and Audience in Chinese Independent Film and Video," in *From Underground to Independent: Alternative Film Culture in Contemporary China*, ed. Paul G. Pickowicz and Yingjin Zhang (New York: Rowman & Littlefield, 2006), 23–45, it tends to be applied analytically to wider issues such as contemporary filmmakers who have "interven[ed] in Chinese media and have succeeded in reestablishing the artist's subjectivity ..." rather than to sustained critique of the film itself (40).
9. For details on the production history of *Suzhou River*, including its origins in a ten-part television series entitled *Super City*, see Jerome Silbergeld's *Hitchcock with a Chinese Face: Cinematic Doubles, Oedipal Triangles, and China's Moral Voice* (Seattle: University of Washington Press, 2004), especially 121, and Zhang Zhen's chapter on the film in *The Urban Generation*, 457.
10. For a select view of the Portman buildings in Shanghai see the John Portman corporate website: <http://www.portmanusa.com/index1.html>. One could also consider the incredibly suggestive architectural juxtaposition in the 1300 block of West Nanjing Road where Portman's collection of gothic monoliths known as the Shanghai Center faces (albeit the posterior of) the Stalinist-style, Soviet-designed Shanghai Exhibition Center.
11. A similarly provocative instance of architectural symbolism in Shanghai is found in the adjacent proximity of the trendy urban complex Xintiandi and the site of the First National Congress of the Communist Party of China, both of which promise versions of "New Heaven on Earth."

12. While living in Shanghai from 1996–2002, I encountered numerous urban legends about official manipulation of this situation but do not have resources suitable for hazarding assertions about the matter.
13. “Mardar” is the spelling used in the film’s English subtitles while this chapter has used the standard *pinyin* romanization, “Mada” to refer to this character.
14. Thank you to Timothy Morton for sharing, on multiple occasions, the ecocritical utilities of deceleration. See Morton’s excellent *Ecology without Nature: Rethinking Environmental Aesthetics* (Cambridge, MA: Harvard University Press, 2007).
15. The displacement, or outsourcing, of responsibility for contributing to ecological crises from America to China appears in a variety of locations, from statements on global warming and other ecological crises by George W. Bush and other politicians to Ted Nordhaus and Michael Shellenberger’s *Break Through: From the Death of Environmentalism to the Politics of Possibility* (Boston: Houghton Mifflin Company, 2007) and Thomas L. Friedman’s *Hot, Flat, and Crowded: Why We Need a Green Revolution — and How It Can Renew America* (New York: Farrar, Straus and Giroux, 2008).
16. Connecting the ecological aesthetics of *Suzhou River* with science fiction is quite pertinent since, while he seems to have opted for different aesthetic approaches in films subsequent to *Suzhou River* (*Purple Butterfly* and *Summer Palace*), Lou Ye’s rumored next project is a science fiction film entitled *Restorer*, and his writing sample for the 2006 University of Iowa International Writing Program is a provocative synopsis of a science fiction film entitled *Passion* set in Shanghai during 1905, 2005, and 2105. See <http://www.uiowa.edu/~iwp/WRIT/documents/LouYeformatted.pdf>.

Chapter 5 The Idea-Image

1. Shelley Kraicer, “Absence as Spectacle: Zhang Yimou’s *Hero*,” *Cinema Scope Magazine* 5: 1, Issue 14 (Spring 2003): 9. <http://www.chinesecinemas.org/hero.html> (accessed March 23, 2007).
2. Jia Leilei, *Wu zhi wu — Zhongguo wuxia dianyingde xingtai yu shenhun* (The dance of martial arts — Form and meaning in Chinese martial arts films) (Zhengzhou: Henan renmin chubanshe, 1998), 130.
3. Leon Hunt, *Kung Fu Cult Masters: From Bruce Lee to Crouching Tiger* (London, Wallflower Press, 2003), 184–200.
4. George Miller, Interview with Marilyn McMeniman, Sydney, screened in Brisbane, March 13, 2007.
5. Roger C. Anderson, “Ecocinema: A Plan for Preserving Nature,” *Bioscience* Vol. 25, No. 7 (July 1975): 452. First published in *Arboretum News of the University of Wisconsin Arboretum and Wildlife Refuge* in 1966.
6. Linda Sunshine, ed., *Crouching Tiger Hidden Dragon: A Portrait of the Ang Lee Film* (New York: New Market Press, 2000), dustjacket.
7. Peter Pau, “In the Bamboo Forest,” in *Crouching Tiger Hidden Dragon*, ed. Linda Sunshine, 122.
8. Stephen Teo, “Love and Swords: The Dialectics of Martial Arts Romance, A Review of *Crouching Tiger, Hidden Dragon*,” *Senses of Cinema* Issue 11 (December 2000–January 2001), <http://www.sensesofcinema.com/contents/00/11/crouching.html> (accessed March 26, 2007).

9. Mary Farquhar, unpublished interviews at Animal Logic with the *Hero* and *Daggers* visual effects (VFX) teams, Sydney (April 12, 2005). The discussion around Animal Logic's visual effects (VFX) relies on these interviews, arranged by Anna Hildebrand, and an earlier interview with Murray Pope and his team, Sydney (September 21, 2004). A much more focused theoretical and practical discussion of *Hero*'s digital imaginary and VFX (using the same interviews and follow-up material) will be found in Mary Farquhar, "Visual Effects Magic: *Hero*'s Sydney Connection," under review for publication.
10. John R. Stilgoe, "Foreword," in Gaston Bachelard, *The Poetics of Space: The Classic Look at How We Experience Intimate Places*, trans. Maria Jolas (Boston: Beacon Press, 1994), x.
11. Bob Strauss, "A little 'Hero' worship is in order," <http://u.dailynews.com/cda/article/print/0,1674,211%7E24684%7E2360551,00.html> (accessed December 17, 2004).
12. Simon Schama, *Landscape and Memory* (London: Fontana Press, 1996), 10, 14.
13. Ng Ho, "Jianghu Revisited: Towards a Reconstruction of the Martial Arts World," in *A Study of the Hong Kong Swordplay Film (1945–1980)*, ed. Lau Shing-hon (Hong Kong: Urban Council, 1981), 85.
14. James Schamus, "Location: Shooting in China," in *Crouching Tiger Hidden Dragon*, ed. Linda Sunshine, 46.
15. Ang Lee, "Finding China," in *Crouching Tiger Hidden Dragon*, ed. Linda Sunshine, 40.
16. Jia Leilei, *Wu zhi wu*, 163.
17. Bai Xiaojun, "Xinjing, yijing-shanshuihua chuanguozuo zhudao yinsu yanjiu" (The realms of the heart and the idea-image — A study of the guiding principles in the creation of landscape painting), *Shehui kexuejia* 48: 4 (1994): 53.
18. Mary Farquhar, unpublished interview with Zhang Yimou, Hawai'i, 1995. For a discussion of *Yellow Earth*'s landscape see Chris Berry and Mary Farquhar, "Post-Socialist Strategies: An Analysis of *Yellow Earth* and *Black Cannon Incident*," in *Cinematic Landscapes: Observations on the Visual Arts and Cinema of China and Japan*, ed. Linda C. Erlich and David Desser (Austin: University of Texas Press, 1994), 85–95. See also Mary Ann Farquhar, "The 'hidden' gender in *Yellow Earth*," *Screen* 33: 2 (Summer 1992): 154–164.
19. Mark Cousins, "The Asian Aesthetic," http://www.prospect-magazine.co.uk/ArticleView.asp?P_Article=12875 (accessed October 29, 2004). In English language scholarship, Linda Erlich and David Desser's edited book *Cinematic Landscapes* is a rare study of cinematic landscapes in Japanese and Chinese Fifth Generation (or post-Mao) film, but the work does not include Chinese martial arts movies. Other scholarship often touches on martial arts landscape, including essays in the studies of Hong Kong martial arts in Chinese-English catalogues attached to the Hong Kong International Film Festival: Lau Shing-hon, ed., *A Study of the Hong Kong Martial Arts Film* (Hong Kong: Urban Council, 1980); Lau Shing-hon, ed., *A Study of the Hong Kong Swordplay Film (1945–1980)*, and Law Kar, ed., *Transcending the Times: King Hu and Eileen Chang* (Hong Kong: Provisional Urban Council, 1998).
20. Jia Leilei, *Zhongguo wuxia dianying shi* (The history of Chinese martial arts film) (Beijing: Wenhua yishu chubanshe, 2005), 212.
21. James E. Cutting, "Perceiving Scenes in Film and in the World," in *Moving Image Theory, Ecological Considerations*, ed. Joseph D. Anderson and Barbara Fisher Anderson (Carbondale: Southern Illinois Press, 2005), 17, 9–27.
22. Ran Ruxue, "Jingzhong fengjing" (The scene in the camera), *Dianying chuanguozuo* 239, No. 4 (2001): 74.

23. “Bonus Features,” in *Quentin Tarantino Presents Jet Li: Hero* (DVD) (Miramax Home Entertainment, no date).
24. Bai Xiaojun, “Xin jing, yijing,” 54. “Spirit” is related to creative energy, called *qi* or matter-energy in Chinese philosophy, which animates a work of art just as it animates the cosmos. This is another core concept in Chinese aesthetics but it is not commonly used in Chinese film scholarship.
25. Jia Leilei, *Wu zhi wu*, 135, 139.
26. Chen Mo, *Zhongguo dianying shi daoyan, Langman yu youhuan* (Ten Chinese film directors, Romanticism and suffering) (Beijing: Renmin chubanshe, 2005), 20.
27. Ran Ruxue, “Jingzhong fengjing” (The scene in the camera), *Dianying chuangzuo* 239, No. 4 (2001): 74.
28. Mao Zedong, “Xue” (Snow), in Ding Li, *Mao Zedong shici da cidian* (A dictionary of Mao Zedong’s poems), ed. Ding Li (Beijing, Zhongguo funu chubanshe, 1993), 148. For a discussion of landscape and power, see W. J. T. Mitchell, “Preface to the Second Edition of *Landscape and Power: Space, Place, and Landscape*,” in *Landscape and Power*, ed. W. T. J. Mitchell (Chicago and London: University of Chicago Press, 2002), x.
29. Wang You, “Luobai Aosike *Yingxiong* weihe nanguo Meiren guan” (Why *Hero* failed to win an Oscar and enter the gateway to America), <http://www.people.com.cn/GB/yule/8222/30797/30798/2230905.html> (December 5, 2003) (accessed March 27, 2007). A spate of reviews followed *Hero*’s international release in 2004. For example, Yao Xiaolei calls the story of the King’s enlightenment “nonsense”: Xu Haofeng claims that his enlightenment is so thinly portrayed it is like a painting in which “the ink is spared as if it were gold”; J. Hoberman labels the film “fascinatin’ fascism.” See Yao Xiaolei, “Jingdiande jiegou yu chongjian, yishuzhongde xia, tianxia, yu yingxiong — ye you Zhang Yimoude *Yingxiong* shuoqi” (Classic constructions and reconstructions: *xia*, *tianxia*, and heroism in art — speaking from Zhang Yimou’s *Hero*), *Zhongguo bijiao wenxue* 51, No. 2 (2003): 46–48, 49–51; Xu Haofeng, “Zhang Yimoude *Yingxiong*” (Zhang Yimou’s *Hero*), *Dianying yishu* No. 2 (2003): 8; and J. Hoberman, “Review of *Hero*,” *The Village Voice* (August 23, 2004). <http://www.villagevoice.com/issues/0434/hoberman2.php>, in mclc@lists.acs.ohio-state.edu (accessed August 27, 2004).
30. For a discussion of *Hero*’s controversial narrative and blockbuster status see Chris Berry and Mary Farquhar, *China on Screen: Cinema and Nation* (New York: Columbia University Press, 2006), 163–168 and 211–213.
31. Eng, Robert Y., “Is *Hero* a paeon to authoritarianism?” (August 25, 2004), mclc@lists.acs.ohio-state.edu (accessed November 27, 2004).
32. Jia-xuan Zhang, “Hero,” *Film Quarterly* 58, No. 4 (2005): 51–52.
33. Tan Dun, in “Bonus Features” in *Hero* (DVD).
34. Michael Berry, *Speaking in Images, Interviews with Contemporary Chinese Filmmakers* (New York: Columbia University Press, 2005), 116.
35. Jia Leilei, *Zhongguo wuxia dianying shi*, 192–193.
36. Clarissa Oon, “Multi-Coloured Hero soars,” *The Straits Times* (January 15, 2003), http://global.factiva.com/en/arch/print_results.asp (accessed March 11, 2003).
37. Roger C. Anderson, “Ecocinema,” 452.
38. Michael Berry, *Speaking in Images*, 117–118.
39. Stephen Short and Susan Jakes, “Making of a Hero,” *Timeasia.com*, <http://www.time.com/time/asia/features/hero/story.html> (accessed January 18, 2002).

40. “Hero Defined” in “Bonus Features,” in *Hero* (DVD).
41. Gaston Bachelard, *The Poetics of Space*, xv, xxxv–xxxvi.
42. Jet Li, in “Bonus Features,” in *Hero* (DVD).
43. “Regulation issued to protect natural reserves,” *Xinhua Newsagency* (March 1, 2007), <http://www.china.org.cn/english/government/201123.htm> (accessed March 12, 2007).
44. “Ministry identity comes second to the environment,” *China Daily* (May 22, 2006), http://www.chinadaily.com.cn/chinagate/doc/2006-05/22/content_596694.htm (accessed March 20, 2007).
45. “Jiuzhaigou scenic area says no to film shooting,” NewsGD.com, <http://www.newsgd.com/travel/travelnews/200703080008.htm> (accessed March 20, 2007).
46. “Zhang Yimou criticized for damaging environment of famous scenic lake,” People’s Daily online (November 1, 2006), http://english.people.com.cn/200611/01/eng20061101_317255.html (accessed March 23, 2007).
47. “Film shooting banned in nature reserves,” <http://www.radio86.co.uk/china-insight/news-today/1833/film-shooting-banned-in-nature-reserves> (accessed March 12, 2007).
48. Quoted in Tang Yuankai, “Action Plan, China translates its awareness of environmental protection into workable laws,” [beijingreview.com](http://www.bjreview.com), http://www.bjreview.com.cn/ender/txt/2006-12/22/content_51643.htm (accessed March 20, 2007).
49. Tang Yuankai, “Action Plan.”

Chapter 6 Façades

1. Jim Yardley, “In grand Olympic show, some sleight of voice,” *New York Times*, August 12, 2008, A1. “Miaoke, a third grader, was judged cute and appealing but ‘not suitable’ as a singer. Another girl, Yang Peiyi, 7, was judged the best singer but not as cute. So when Miaoke opened her mouth to sing, the voice that was actually heard was a recording of Peiyi. And it is unclear if Miaoke even knew.” Zhang Yimou’s two thousand-strong, mechanistic, cogs-in-a-wheel drum-thumping troop seems almost to have leapt off the screen of his earlier film *Hero* (2002) and uncannily confirms the links which can be drawn between that film in visual style and political orientation with Leni Riefenstahl’s two films, *Triumph of the Will* (1935) and *Olympia* (1938).
2. John Branch, “Go figure: So many fans, yet so many empty seats,” *New York Times*, August 13, 2008, D1.
3. A story broken by Loretta Chao and Jason Leow, “Chinese children in ethnic costume came from Han majority,” *Wall Street Journal*, August 14, 2008, A5.
4. The question of whether five of China’s six-member gold-medalist women’s gymnastics team met the minimum age of sixteen, despite the ages listed on their Chinese passports, provoked a formal investigation by the International Olympics Committee; see Juliet Macur, “I.O.C. is seeking proof of Chinese gymnasts’ ages,” *New York Times*, August 23, 2008, D3.
5. See note 6, below.
6. See Tim Oakes, “The Village as Theme Park: Mimesis and Authenticity in Chinese Tourism,” in *Translocal China: Linkages, Identities and the Reimagining of Space*, ed. Tim Oakes and Louisa Schein (London and New York: Routledge, 2006), 166–192. Also, Wu Hung, *Remaking Beijing: Tiananmen Square and the Creation of a Political Space* (Chicago: University of Chicago Press, 2005); Duanfang Lu, *Remaking Chinese Urban Form: Modernity, Scarcity and Space, 1949–2005* (London: Routledge, 2006).

7. Opened 1993; filmed both there and at Shenzhen's World Park.
8. Nicholas Kristof, "Malcontents need not apply," *New York Times*, August 16, 2008, A11. The Xinhua news agency reported that of the first seventy-seven applications to protest, all were withdrawn, suspended, or rejected by authorities. Several were reportedly arrested for attempting to apply, including two women, aged seventy-seven and seventy-nine, whose Beijing homes had been seized for redevelopment, who were sentenced to a year of re-education through labor. Audra Ang, "China has not approved Olympic protest requests," Associated Press in Washington Post online, August 18, 2008, <http://www.washingtonpost.com/wp-dyn/content/article/2008/08/18/AR2008081800699.html>; Andrew Jacobs, "Too old and frail to re-educate? Not in China," *New York Times*, August 20, 2008, A1.
9. Audra Ang, "China has not approved."
10. Jason McGrath, "The Cinema of Jia Zhangke," in *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Generation*, ed. Zhang Zhen (Durham and London: Duke University Press, 2007), 81–114; Jason McGrath, "The Cinema of Displacement: The Three Gorges Dam in Feature Film and Video," in Wu Hung, with Jason McGrath and Stephanie Smith, *Displacement: The Three Gorges Dam and Contemporary Chinese Art* (Chicago: Smart Museum of Art, University of Chicago, 2008), 33–46; James Quandt, "Unknown Pleasures: The Films of Jia Zhangke," in Julia White, et al., *Mahjong: Art, Film, and Change in China* (Berkeley: Berkeley Museum of Art and Pacific Film Archive, University of California, 2008), 109–114.
11. Zhang Yuchen's palace-for-rent is a near-replica of Francois Mansart's famous Baroque original near Paris, completed in 1651.
12. Cf. Jeffrey Kinkley, *Corruption and Realism in Late Socialist Literature: The Return of the Political Novel* (Stanford: Stanford University Press, 2007). Prosecutions for corruption like theirs may have more to do with internal party competition than with genuine efforts to clean up the system.
13. Mark Elvin, *The Retreat of the Elephants: An Environmental History of China* (New Haven and London: Yale University Press, 2004); Judith Shapiro, *Mao's War against Nature* (Cambridge and New York: Cambridge University Press, 2000); and note 15, below.
14. See Jerome Silbergeld, et al., *Outside In: Chinese x American x Contemporary x Art* (Princeton, New Haven and London: Princeton University Art Museum, The P. Y. and Kinmay W. Tang Center for East Asian Art, and Yale University Press, 2009), 211–213.
15. Elizabeth Economy, *The River Runs Black: The Environmental Challenge to China's Future* (Ithaca and London: Cornell University Press, 2004); Thomas Campanella, *The Concrete Dragon: China's Urban Revolution and What It Means for the World* (New York: Princeton Architectural Press, 2008); Andrew Mertha, *China's Water Warriors: Citizen Action and Policy Change* (Ithaca and London: Cornell University Press, 2008).
16. Hai Bo is engaged in a photographic series documenting the disappearance of north China's agricultural landscape; Zhang Dali has long been recording the demolition of old Beijing; Liu Xiaodong has focused on the displacement of the local population of the Three Gorges Dam project; Ji Yunfei has made the Three Gorges Dam and its social impacts the prime subject of his painting for the past several years; Maya Lin has made both American and Chinese landscape history and ecology a major object of her installation work. For Liu Xiaodong and Ji Yunfei, see especially their interviews by Wu Hung in Wu Hung, et al., *Displacement: The Three Gorges Dam*, 122–135 96–109.

17. Interview with the author in Jerome Silbergeld, et al., *Outside In*, and in Jerome Silbergeld, “Double-Vision: Art out of Joint,” in *Reason’s Clue: 8 Artists* (New York, Taipei and Beijing: Queens Museum of Art and Lin and Keng Art Gallery, 2008), xviii–xxxiii.
18. Cf. Jerome Silbergeld, “Drowning on Dry Land: *Yellow Earth* and the Traditionalism of the ‘Avant-garde,’” in Jerome Silbergeld, *China into Film: Frames of Reference in Contemporary Chinese Cinema* (London: Reaktion Books, 1999), 14–52.
19. Sima Qian, *Records of the Grand Historian*, trans. Burton Watson (New York: Columbia University Press, 1993), 1: 45.
20. Sima Xiangru, “Sir Fantasy,” trans. in Burton Watson, *Chinese Rhyme-Prose: Poems in the Fu Form from the Han and Six Dynasties Periods* (New York: Columbia University Press, 1971), 29–54. For an extensive collection of such poetry, see Xiao Tong, translated by David Knechtges, *Wen xuan, or Selections of Refined Literature: Volume 1, Rhapsodies on Metropolises and Capitals and Volume 2, Rhapsodies on Sacrifices, Hunting, Travel, Sightseeing, Palaces and Halls, Rivers and Seas* (Princeton: Princeton University Press, 1982, 1987).
21. James Hargett, “Huizong’s Magic Marchmount: The Genyue Pleasure Park of Kaifeng,” *Monumenta Serica* 38 (1988–89): 1–48.
22. Régine Thierez, *Barbarian Lens: Western Photographers of the Qianlong Emperor’s European Palaces* (Amsterdam: Gordon and Breach, 1998).
23. Philippe Forêt, *Mapping Chengde: The Qing Landscape Enterprise* (Honolulu: University of Hawai’i Press, 2000).
24. See Wu Hung, *Remaking Beijing*, 108–126.
25. Zong Bing, “*Hua shan shui xu*” (Preface on painting mountains and water), trans. in Jerome Silbergeld, “Re-reading Zong Bing’s Fifth-Century Essay on Landscape Painting: A Few Critical Notes,” in Michael Sullivan *festschrift* volume, ed. Li Gongming (Shanghai: Shanghai shudian and Guangzhou Academy of Fine Art, forthcoming).
26. See John Hay, *Kernels of Energy, Bones of Earth: The Rock in Chinese Art* (New York: China House Gallery, 1985); Rolf Stein, *The World in Miniature: Container Gardens and Dwellings in Far Eastern Religious Thought* (Stanford: Stanford University Press, 1990); John Hay, “Values and History in Chinese Painting,” *RES* 6 (Fall 1983): 73–111 and 7 (Autumn 1984): 103–136; Lothar Ledderose, *Ten Thousand Things: Module and Mass Production in Chinese Art* (Princeton: Princeton University Press, 2000); Kiyohiko Munakata, “Concepts of *Lei* and *Kan-lei* in Early Chinese Art Theory,” in *Theories of the Arts in China*, ed. Susan Bush and Christian Murck (Princeton: Princeton University Press, 1983), 105–131. The fourth-century B.C. philosopher Zhuangzi put this in terms that any postmodernist could find delight in:

There is a beginning. There is not yet beginning to be a beginning. There is not yet beginning to be a not yet beginning to be beginning. There is being. There is nonbeing. There is a not yet beginning to be nonbeing. There is a not yet beginning to be a not beginning to be nonbeing. Suddenly there is nonbeing. But I do not know, when it comes to nonbeing, which is really being and which is nonbeing.

Zhuangzi, *The Complete Works of Chuang-tzu*, trans. Burton Watson (New York: Columbia University Press, 1970), 43.

27. For Xie He's (active ca. 500–535) *Liu fa* or six canons/laws/principles/elements/standards of painting, see William Acker, *Some T'ang and Pre-T'ang Texts on Chinese Painting* (Leiden: E. J. Brill, 1954), xiv–xlv, and numerous other articles on this text.
28. Wen Fong, "The Problem of Forgeries in Chinese Painting," *Artibus Asiae* 25.2/3 (1962): 95–140.

Chapter 7 Ruins and Grassroots

1. For Chinese theories of globalization, see Cao Tianyu, ed., *Xiandai hua, quanqiu hua yu zhongguo daolu* (Modernization, globalization and the Chinese road) (Beijing: Shehui kexue wenxian chubanshe, 2003) and Zhonghua kongzi xuehui, ed., *Jingji quanqiu hua yu minzu wenhua: duoyuan fazhan* (Economic globalization and ethnic cultures: multiple developments) (Beijing: Shehui kexue wenxian chubanshe, 2003). For recent Chinese discussions on modernity and China, see Zhang Yiwu, ed., *Xiandai xing zhongguo* (Modernity and China) (Kaifeng: Henan daxue chubanshe, 2005).
2. For M. M. Bakhtin's theory of chronotope, see "Forms of Time and of the Chronotope in the Novel," in *The Dialogic Imagination: Four Essays by M. M. Bakhtin*, ed. Michael Holquist (Austin: University of Texas Press, 1981), 84–258.
3. Schematic discussions are made of the various styles of Chinese cinema in mainland China since the 1980s in Yingjin Zhang, *Chinese National Cinema* (London: Routledge, 2004), 189–239 and 281–196. Analyses of some of these styles can also be found in Ying Zhu, *Chinese Cinema during the Era of Reform: The Ingenuity of the System* (Westport, Conn.: Praeger Publishers, 2003).
4. For a discussion of the discourse of "civilization vs. savage wilderness" in Chinese films since 1980s, see Dai Jinhua, "Liangge wutuobang zhijian" (Between the two utopias), in *Wuzhong fengjing: zhongguo dianying wenhua 1978–1998* (Scenes in the fog: cinematic culture in China 1978–1998) (Beijing: Beijing daxue chubanshe, 2000), 70–80.
5. For Gilles Deleuze's time-image and movement-image concepts, see his *Cinema 1: The Movement—Image*, trans. Hugh Tomlinson (Minneapolis: University of Minnesota Press, 1986).
6. See Jason McGrath, "The Independent Cinema of Jia Zhangke: From Postsocialist Realism to a Transnational Aesthetic," in *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century*, ed. Zhang Zhen (Durham, NC: Duke University Press, 2007), 81–114.
7. For a recent discussion of the cultural politics on nature in Taiwan and mainland China in the age of globalization, see Robert Weller, *Discovering Nature: Globalization and Environmental Culture in China and Taiwan* (Cambridge, UK: Cambridge University Press, 2006).
8. For Henri Lefebvre's ideas on the "contradictions of space" and the "differential space," see his *The Production of Space*, trans. Donald Nicholson-Smith (Oxford UK: Blackwell, 1991), especially Chapter 6: "From the Contradictions of Space to Differential Space."
9. See Zhang Zhen, ed., *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century*.
10. For an interesting discussion of cinematic presentation of the police in contemporary Chinese films, see Yaohua Shi, "Maintaining Law and Order: New Tales of the People's Police," in *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century*, ed. Zhang Zhen, 316–343.

11. The version of *The World* released in Japan, Europe, and North America for film festivals is about 143 minutes long and in it the police show up on the screen briefly investigating into a theft by a security guard in the theme park. In the shorter version (109 minutes) released in Hong Kong and mainland China for public view in theaters, the police part and the security guard's love gestures toward a fellow female worker are cut and the plot is thus rendered less melodramatic. I think here the cuts are made more for aesthetic and practical reasons than for "political" or state censorship reasons that Western viewers may tend to associate with.
12. Wu Hung, "Ruins, Fragmentation, and the Chinese Modern/Postmodern," in *Inside Out: New Chinese Art*, ed. Gao Minglu (Berkeley, Calif.: University of California Press, 1998), 59–66.
13. Sheldon H. Lu, "Tear Down the City: Reconstructing Urban Space in Contemporary Chinese Popular Cinema and Avant-Garde Art," in *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century*, ed. Zhang Zhen, 138–140.
14. Yomi Braester's "Tracing the City's Scars: Demolition and the Limits of the Documentary Impulse in the New Urban Cinema," in *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century*, ed. Zhang Zhen, 162.
15. In the article "Jia Zhangke's Cinematic Trilogy: A Journey across the Ruins of Post-Mao China," in *Chinese-Language Film: Historiography, Poetics, Politics*, ed. Sheldon H. Lu and Emilie Yueh-yu Yeh (Honolulu: University of Hawai'i Press, 2005), 186–209, Xiaoping Lin uses Maurice Meisner's historical characterization of present China to designate the world in which the stories of Jia Zhangke's *Xiaoshan Going Home*, *Xiao Wu*, and *Platform* take place as "the ruins of post-Mao China." The ruins are used more metaphorically to refer to the destruction of Mao's egalitarian socialist society and China's old traditions by the new capitalist market economy, than literally to talk about the debris and rubble in the mise-en-scènes of the movies.
16. Some of the buildings and street scenes in this film have also appeared in Jia Zhangke's 2001 documentary film *Gonggong changsuo* (In public) shot in the city of Datong in Shanxi Province. In an interview done in 2005, Jia Zhangke identifies most of the "monument-like" buildings in the documentary and *Ren xiaoyao* as from the 1950s and 1960s. The video interview, the documentary, and Jia's *Xiao Shan huijia* are now available in the DVD *Jia zhangke zuopin ji* (Jia Zhangke collection) issued by Anhui wenhua yinxiang chubanshe in 2005.
17. This term and the debates related to its use in designating exactly which social group with what kind of characteristics can be found in many Chinese websites and some popular magazines. Some special websites for the grassroots social group have also been set up in China. As far as I know, there is not yet much Chinese scholarship on the new sociological use of the term to describe the current social formation in China.
18. The term "yuan shengtai" 原生態 has become such a fashionable word in China today that it appears both in the media and in critical works by scholars. Its popularity can be established as closely related to the fast and massive changes brought by globalization to the life in China today.
19. The Hong Kong film *Papa, Can You Hear Me Sing* was directed in 1983 by Yue Ham Ping. Since the release of the film, the theme song and many other songs in the movie, sung by Julie Sue, have become very popular in Hong Kong, Taiwan, and mainland China, and they were part of the pop songs that Jia Zhangke's generation grew up with.

Chapter 8 Of Humans and Nature in Documentary

1. Elizabeth Economy, *The River Runs Black: The Environmental Challenge to China's Future* (Ithaca and New York: Cornell University Press, 2004), 10.
2. Judith Shapiro, *Mao's War against Nature: Politics and Environment in Revolutionary China* (London and New York: Cambridge University Press, 2001), xii.
3. Productionism is often deployed to characterize the aggressive drive in search of wealth and power in Mao's China. The idea has origin in both the liberal and Marxist understandings of progress. Andrew Janos notes that in modern times England's agricultural and industrial revolutions focused attention on the means and modes of production. As Promethean man grappling with the forces of nature became *homo oeconomicus*, a narrowing productionist paradigm became enshrined in the great classics of political economy — the Scottish moral philosophers and Marxian economic theorists of history. These schools of thought propose a logical progression that is technical and instrumental: when human means of production or technologies change, they change the social division of wealth and labor. These then compel changes in the structure and exercise of public authority. On the other hand, when politics is changing, it is motivated by administrative efficiency and improvement of a technical nature. What is left out in this picture is ethical consideration for community and political, public authority for stemming excesses of change. The productionist view underlies today's neo-liberal faith in the market as a panacea for political and environmental problems. See Andrew Janos, "Paradigms Revisited: Productionism, Globality, and Postmodernity in Comparative Politics," *World Politics* 50.1 (1997): 118–149.
4. Quoted in Susan Buck-Morss, *The Dialectics of Seeing: Walter Benjamin and the Arcades Project* (Cambridge, Massachusetts: The MIT Press, 1989), 276.
5. John Bellamy Forster, *Marx's Ecology: Materialism and Nature* (New York: Monthly Press, 2000), 141–142.
6. Karl Marx, *Capital* Vol. 3 (New York: Vintage, 1976), 949–950.
7. *Ibid.*, 950.
8. Karl Polanyi, *The Great Transformation: The Political and Economic Origins of Our Time* (Boston: Beacon, 2001), 76.
9. Friedrich Engels, *The Condition of the Working Class in England*, trans. W. O Henderson and W. H. Chaloner (Stanford, CA: Stanford University Press, 1958), 57. Further references to this book will appear with page numbers in the text.
10. Chinese critics debate whether through standard documentary conventions, such as long shots, long takes, interviews, and synchronic sounds, etc., the documentary film can address the question of what is real. This debate, centering on the medium, inevitably leads to the questions of content, to the obscured layers of Chinese society in terms of socio-economic status. The debate becomes a socio-historical enquiry into the current circumstances in a time of confusion and change. See Lü Xinyu, "West of the Tracks: History and Class Consciousness" (*Tiexiqu: lishi yu jieji yishi*), *Dushu* (book review) 1 (January 2004): 3–15.
11. The close relation of capital expansion and visual spectacle is becoming a fruitful line of inquiry in critiquing the global visual regime. This inquiry is to reveal how image-making is part of the global economy. For a discussion of capital as cinematic spectacle, see Jonathan Beller, "Capital/Cinema," in *Deleuze and Guattari: New Mappings in Politics, Philosophy, and Culture*, ed. Eleanor Kaufman and Kevin J. Heller (Minneapolis: University of Minnesota Press, 1998), 77–95.

12. For an excellent account of Chinese documentary, see Lü Xinyu, *Recording China: Contemporary Documentary Movements (Jilu Zhongguo: dangdai zhongguo xin jilu yundong)* (Beijing: Sanlian, 2003). Also see Cheng Qingsong and Huang Ou, eds., *My Camera Does Not Lie (Wode sheying ji bu sahuang)* (Beijing: Zhongguo youyi chubanshe, 2002).
13. David Harvey, *The Limits to Capital* (London: Verso 1999), 32.
14. Quoted in David Harvey, 414. This is Karl Marx's phrase for the bloody process of primitive accumulation of capital.
15. Richard M. Barsam, *Nonfiction Film: A Critical History* (New York: Dutton, 1973), 2.
16. For a more detailed treatment of this double genre and its engagement with street realism, see Ban Wang, *Illuminations from the Past* (Stanford, CA: Stanford University Press, 2004), especially Chapter 8, "Remembering Realism: The Material Turn in Chinese Cinema and Street Scenes of Globalization."
17. Stephen Teo, "There Is No Sixth Generation": Director Li Yang on *Blind Shaft* and His Place in Chinese Cinema," *Senses of Cinema* (June 2003), available online at http://www.archive.sensesofcinema.com/contents/03/27/li_yang.html.

Chapter 9 Toward a Hong Kong Ecocinema

1. Ng Tze-Wei, "Not even HK's storied Star Ferry can face down developers," *International Herald Tribune*, November 10, 2006, <http://www.ihf.com/articles/2006/11/10/news/ferry.php> (accessed May 30, 2008).
2. The artificial island consists of two former islands called Chek Lap Kok (*Chiliejiao*), after which it is now named, and Lam Chau (*Lanzhou*). See G. W. Plant, C. S. Covil, and R. A. Hughes, *Site Preparation for the New Hong Kong International Airport: Design, Construction and Performance of the Airport Platform* (London: Thomas Telford, 1998), 43.
3. Fruit Chan's *Made in Hong Kong* (1997), *The Longest Summer* (1998), and *Little Cheung* (1999) are commonly called the "Hong Kong Trilogy" or "1997 Trilogy." His incomplete "Prostitution Trilogy" consists of *Durian Durian* and *Hollywood Hong Kong*. For a comprehensive (Marxian) analysis of Chan's films, see Wimal Dissanayake, "The Class Imaginary in Fruit Chan's Films," *Jump Cut* 49 (Spring 2007), <http://ejumpcut.org/archive/jc49.2007/FruitChan-class/text.html> (accessed May 30, 2008).
4. Ackbar Abbas, *Hong Kong: Culture and the Politics of Disappearance* (Minneapolis: University of Minnesota Press, 1997), 1. Hereafter cited as *Hong Kong*.
5. David Bordwell and Noël Carroll, *Post-Theory: Reconstructing Film Studies* (Madison: University of Wisconsin Press, 1996).
6. Bordwell and Carroll summarize the objections to "Grand Theories" of film in their history of film studies (6–12).
7. Todd McGowan and Sheila Kunkle, "Introduction: Lacanian Psychoanalysis in Film Theory," in *Lacan and Contemporary Film*, ed. Todd McGowan and Sheila Kunkle (New York: Other Press, 2004), xi–xxix, xvi.
8. For a discussion of Lacan's model of the subject, see Kaja Silverman, *The Subject of Semiotics* (New York: Oxford University Press, 1983), 149–193.
9. Abbas, *Hong Kong*, 25. My emphasis.

10. Jacques Lacan, "Seminar on 'The Purloined Letter,'" in *Écrits: The First Complete Edition in English*, trans. Bruce Fink in collaboration with Héloïse Fink and Russell Grigg (New York: W. W. Norton & Company, 2006), 6–48. Hereafter cited as *Écrits*.
11. Jacques Lacan, "The Subject and the Other: Aphanisis," in *The Four Fundamental Concepts of Psychoanalysis*, ed. Jacques-Alain Miller, trans. Alan Sheridan (London: The Hogarth Press, 1977), 216–29, 218. Hereafter cited as *Concepts*. See also Lacan, *Concepts*, 207–208.
12. Ackbar Abbas, "Play It Again Shanghai: Urban Preservation in the Global Era," in *Shanghai Reflections*, ed. Mario Gandelsonas (New York: Princeton Architectural Press, 2002), 37–55, 55.
13. Abbas, *Hong Kong*, 11.
14. See Steve Pile and Nigel Thrift, "Mapping the Subject," in *Mapping the Subject: Geographies of Cultural Transformation*, ed. Steve Pile and Nigel Thrift (London: Routledge, 1995), 13–51.
15. Fredric Jameson, *Postmodernism, or, The Cultural Logic of Late Capitalism* (Durham, NC: Duke University Press, 1991), 14–5.
16. Lacan, *Écrits*, 78.
17. Anthony Vidler, *The Architectural Uncanny: Essays in the Modern Unhomely* (Cambridge: MIT Press, 1992), 223.
18. Giuliana Bruno, *Atlas of Emotion: Journeys in Art, Architecture, and Film* (New York: Verso, 2002), 113. Her emphasis.
19. Silverman, 155.
20. Lacan, *Concepts*, 207–208 and 218. For topological diagrams of the subject/Other, see Lacan, *Concepts*, 187 and 211.
21. Philip Johnson and Mark Wigley, *Deconstructivist Architecture* (New York: The Museum of Modern Art, 1988), 18.
22. Lacan, *Concepts*, 168–169, 178, 187, and 195.
23. Raymond Williams, *Keywords: A Vocabulary of Culture and Society* (New York: Oxford University Press, 1983), 87.
24. *Ibid.*, 221.
25. Tony Bennett, et al., *New Keywords: A Revised Vocabulary of Culture and Society* (Oxford: Blackwell Publishing, 2005), 63–69. My emphasis.
26. Malcolm Waters, *Modern Sociological Theory* (London: Sage, 1994), 211–212.
27. Greg Urban, *Metaculture: How Culture Moves through the World* (Minneapolis: University of Minnesota Press, 2001), 3.
28. Abbas, *Hong Kong*, 145–146. My emphasis.
29. Catherine Belsey, "What's Real?" in *Critical Zone 1: A Forum of Chinese and Western Knowledge*, ed. Q. S. Tong, Wang Shouren, and Douglas Kerr (Hong Kong: Hong Kong University Press, 2004), 21–36, 27. My emphasis.
30. Joshua Clover, *The Matrix* (London: British Film Institute, 2004), 8.
31. R. Buckminster Fuller, *Your Private Sky: R. Buckminster Fuller, the Art of Design Science*, ed. Joachim Krausse and Claude Lichtenstein (Baden, Switzerland: Lars Müller Publishers, 1991), 491.
32. An example of the postcultural desire to know is Stewart Brand's movement to acquire a photo of the whole Earth. See Stewart Brand, "Photography Changes Our Relationship to Our Planet," *Smithsonian Photography Initiative*, <http://click.si.edu/Story.aspx?story=31>. (accessed May 30, 2008). My emphasis.

33. Brand, 1+.
34. Gayatri Chakravorty Spivak, *Death of a Discipline* (New York: Columbia University Press, 2003), 72. My emphasis.
35. Timothy Morton, *Ecology without Nature: Rethinking Environmental Aesthetics* (Cambridge: Harvard University Press, 2007), 185.
36. Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis: University of Minnesota Press, 1997), 33. Indeed, Henri Lefebvre reminds us of the political-economic quality of land, if not the planet: “[M]ost significantly, Marx ... proposed his ‘trinity formula,’ according to which there were three, not two, elements in the capitalist mode of production and in bourgeois society. These three aspects or ‘factors’ were the Earth (Madame la Terre), capital (Monsieur le Capital), and labour (the Workers).” See Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Oxford: Blackwell Publishing, 1991), 324–325.
37. Appadurai, 46–47.
38. Chen Guying, *Laozi zhuyi ji pingjie* (Hong Kong: Zhonghua Shuju, 1987), 53. The line is taken from the first chapter of *Dao De Jing*. Author’s translation from the Chinese: *ci liang zhe, tong chu er yi ming*.
39. The status of the human in terms of the social, the environmental, and the other-than-human would benefit from historical, political, and ethical analyses, which are beyond the scope of this essay. For extensive discussions of these issues, see the following works: Giorgio Agamben, *The Open*, trans. Kevin Attell (Stanford: Stanford University Press, 2004), Alain Badiou, *Ethics: An Essay on the Understanding of Evil*, trans. Peter Hallward (London: Verso, 2001), Donna Haraway, *When Species Meet* (Minneapolis: University of Minnesota Press, 2008), and Bruno Latour, *Politics of Nature*, trans. Catherine Porter (Cambridge: Harvard University Press, 2004).
40. For a history of Hong Kong urban cinema, see Leung Ping-kwan, “Urban Cinema and the Cultural Identity of Hong Kong,” in *The Cinema of Hong Kong: History Arts, Identity*, ed. Poshek Fu and David Desser (Cambridge: Cambridge University Press, 2000): 227–251. Hong Kong public television routinely airs educational shows on Hong Kong’s nature parks and travelogues featuring less urbanized locations around the world. These television shows may constitute a “proto-ecocinema” of Hong Kong.
41. Abbas, *Hong Kong*, 27.
42. Cf. Abbas, *Hong Kong*, 91.
43. Hong Kong Tourism Board, December 27, 2006, <http://discoverhongkong.com/eng/touring/hiking/index.jhtml> (accessed May 30, 2008).
44. Abbas, *Hong Kong*, 25.
45. Abbas, *Hong Kong*, 92, 99, and 100. For a photo essay on Hong Kong, see David Clarke, *Reclaimed Land: Hong Kong in Transition* (Hong Kong: Hong Kong University Press, 2002). The chapter titled “Beyond the Concrete Forest: Village and Island Life” brings the gaze closer to the natural space of Hong Kong (140–159).
46. Gary Xu, *Sinascapes* (Lanham, MD: Rowman & Littlefield Publishers, 2007), 134. See also Wendy Gan, *Fruit Chan’s Durian Durian* (Hong Kong: Hong Kong University Press, 2005), 1–2.
47. Stephen Teo, “Local and Global Identity: Whither Hong Kong Cinema?,” *Senses of Cinema* April 19, 2000, <http://www.sensesofcinema.com/contents/00/7/hongkong.html> (accessed May 30, 2008).

48. Fruit Chan discusses in an interview his quasi-ethnographic research on mainland Chinese sex workers in Hong Kong. See Michael Berry, "Fruit Chan: Hong Kong Independent," in *Speaking in Images: Interviews with Contemporary Chinese Filmmakers*, ed. Michael Berry (New York: Columbia University Press, 2005), 458–483, 474–476.
49. The frozen river is a contradictory symbol: it is dry, but it has not dried up. It has no movement (on the surface), but it has not stopped flowing (underneath). It is land made of not soil, but water. The frozen river challenges the binary oppositions of stagnant/flowing and dry/wet. For a discussion of river symbolism, see Jiayan Mi, "Entropic Anxiety and the Allegory of Disappearance: Hydro-Utopianism in Zheng Yi's *Old Well* and Zhang Wei's *Old Boat*," *China Information* 21.1 (2007): 109–140.
50. Leung, 249.
51. Xu argues that Hong Kong, as "nothing but a cinematic product" in an economy of signs, sustains the "real, breathing, inhabited Hong Kong" (136). *Durian Durian* shows how regulated bodies sustain the real Hong Kong and, in turn, provide the subject matter for a film.
52. These quarters are commonly referred to in Hong Kong as *muwuqu* (district of wooden houses) or *liaowuqu* (district of temporary houses). For a history of such settlements in Hong Kong, see Alan Smart and Wing-Shing Tang, "Illegal Building in China and Hong Kong," in *Restructuring the Chinese City: Changing Society, Economy and Space*, ed. Laurence J. C. Ma and Fulong Wu (New York: Routledge, 2005), 80–97.
53. The three aliases — Dong Dong, Fang Fang, and Hong Hong — together make up *dongfang hong*. Literally "The East Is Red," *dongfang hong* is a reference to the revolutionary song dedicated to Mao Zedong during the founding of the People's Republic of China. For an example of the use of this song, see Xiaomei Chen, *Acting the Right Part: Political Theater and Popular Drama in Contemporary China* (Honolulu: University of Hawai'i Press, 2007), 54.
54. Berry, "Fruit Chan: Hong Kong Independent," 478.
55. For a discussion of the socio-psychological effects of urban spatial transformations, see Esther M. K. Cheung, "The City That Haunts: The Uncanny in Fruit Chan's *Made in Hong Kong*," in *Between Home and World: A Reader in Hong Kong Cinema*, ed. Esther M. K. Cheung and Chu Yiu-Wai (Hong Kong: Oxford University Press, 2004), 353–368.
56. Places are created through the social and political actions of agents. Yingjin Zhang argues that Abbas's work neglects the agency of people in place-making. See Yingjin Zhang, *Screening China: Critical Interventions, Cinematic Reconfigurations, and the Transnational Imaginary in Contemporary Chinese Cinema* (Ann Arbor: Center for Chinese Studies at the University of Michigan, 2002), 257–258. For a similar criticism, see also Gordon Mathews, "Book Review of Ackbar Abbas, *Hong Kong: Culture and the Politics of Disappearance*," *Journal of Asian Studies* 57.4 (November 1998): 1112–1113.
57. See Sheldon H. Lu, *China, Transnational Visuality, Global Postmodernity* (Stanford: Stanford University Press, 2001), 111.
58. Xu, 148.
59. Wong Jing, a Hong Kong director and producer of popular commercial films, is (in)famous for his crude humor involving *shi-niao-pi* (crap-piss-gas). His films and the mass culture they cater to serve as a context for understanding why Fruit Chan might have picked such a topic for his experimental film.

60. Berry, "Fruit Chan: Hong Kong Independent," 479.
61. Lacan, *Écrits*, 416–417.
62. Sheldon H. Lu, *Chinese Modernity and Global Biopolitics: Studies in Literature and Visual Culture* (Honolulu: University of Hawai'i Press, 2007), 200–203.
63. Morton, 159–160.
64. Abbas, *Hong Kong*, 49.
65. Christoph Huber, "Curious about Crap: Fruit Chan's Public Toilet (2002)," *Senses of Cinema* January 2003, <http://www.sensesofcinema.com/contents/03/24/toilet.html> (accessed May 30, 2008). My emphasis.

Chapter 10 A City of Disappearance

1. Henri Lefebvre, *The Production of Space*, trans. Donald Nicholson-Smith (Cambridge, Massachusetts: Blackwell, 1991), 412.
2. *Ibid.*, 38–40.
3. *Ibid.*, 40.
4. Michel Foucault, *Power/Knowledge: Selected Interviews and Other Writings, 1972–1977*, ed. Colin Gordon (Pantheon: New York, 1982).
5. Michel de Certeau, *The Practice of Everyday Life* (Berkeley: University of California Press, 1984).
6. Jacques Derrida, "White Mythology: Metaphor in the Text of Philosophy," in his *The Margins of Philosophy*, trans. Alan Bass (Harvest Press, 1982), 207–272.
7. Lefebvre, 402.
8. Lefebvre, 410.
9. Liu Kang, *Globalization and Cultural Trends in China* (Honolulu: University of Hawai'i Press, 2004), 2.
10. Sheldon H. Lu, *Chinese Modernity and Global Biopolitics: Studies in Literature and Visual Culture* (Honolulu: University of Hawai'i Press, 2007), 204–210.
11. Aihwa Ong, *Flexible Citizenship: The Cultural Logics of Transnationality* (Durham, NC: Duke University Press, 1999), 6. Ong illustrates that "'Flexible citizenship' refers to the cultural logics of capitalist accumulation, travel, and displacement that induce subjects to respond fluidly and opportunistically to changing political-economic conditions."
12. Lu, *Chinese Modernity and Global Biopolitics*, 167.
13. Lefebvre, 416.
14. Lu, *Chinese Modernity and Global Biopolitics*, 172.
15. For the concept of Orientalism, see Edward Said's *Orientalism* (Vintage, 1979). Ray Chow coined the term "self-Orientalism" in her *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema* (New York: Columbia University Press, 1995).
16. Augusta Palmer, "After 'Spicy Love Soup,' Zhang Takes 'Shower,'" *Indiewire*, http://www.indiewire.com/people/int_Zhang_Loehr_000707.html (accessed May 29, 2007).
17. Lefebvre, 403.
18. Sheldon H. Lu, "Tear Down the City: Reconstructing Urban Space in Contemporary Chinese Popular Cinema and Avant-Garde Art," in *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century*, ed. Zhang Zhen (Durham: Duke University Press, 2007), 138.

19. Ibid., 144.
20. Gary G. Xu, *Sinascape: Contemporary Chinese Cinema* (Lanham: Rowman & Littlefield Publishers, 2007), 76.
21. Ibid., 77.
22. Arif Dirlik, "Place-Based Imagination: Globalism and the Politics of Place," in *Places and Politics in an Age of Globalization*, ed. Roxann Prazniak and Arif Dirlik (Oxford: Rowman & Littlefield Publishers, 2001), 23.
23. David Harvey, *The Condition of Postmodernity: An Enquiry into the Origins of Cultural Change* (Cambridge, Massachusetts: Blackwell, 1990), 205.
24. Ibid., 205.
25. Lefebvre, 36–46.
26. Lu, *Chinese Modernity and Global Biopolitics*, 153.
27. The ending does not show directly that Xiao Tao killed Taisheng and herself. After Taisheng goes into Xiao Tao's room, the scene is cut immediately to one in which people are dragging their dead bodies out of the gas-filled room. Xiao Tao is the biggest suspect, though it could be an accident.
28. Lu, *Chinese Modernity and Global Biopolitics*, 154.
29. For more information on gender issues in the Mao's era, see Emily Honig's "Maoist Mappings of Gender: Reassessing the Red Guards," in *Chinese Femininities/Chinese Masculinities: A Reader*, ed. Thomas Laqueur (Berkeley and Los Angeles: University of California Press, 2002), 255–268.
30. Fredric Jameson, "Notes on Globalization as a Philosophical Issue," in *The Cultures of Globalization*, ed. Fredric Jameson and Masao Miyoshi (Durham and London: Duke University Press, 1998), 60.
31. Arjun Appadurai, *Modernity at Large: Cultural Dimensions of Globalization* (Minneapolis and London: University of Minnesota Press, 1996), 3.
32. Brian Jarvis, *Postmodern Cartographies: The Geographical Imagination in Contemporary American Culture* (New York: St. Martin's Press, 1998), 8.

Chapter 11 In the Face of Developmental Ruins

1. My sources on Western ecocriticism include: Cheryll Glotfelty and Harold Fromm, eds., *The Ecocriticism Reader: Landmarks in Literary Ecology* (Athens: University of Georgia Press, 1996), William Cronon, ed., *Uncommon Ground: Rethinking the Human Place in Nature* (New York: W. W. Norton & Company, 1996), Lawrence Buell, *The Future of Environmental Criticism* (London: Blackwell Publishing, 2005).
2. William Cronon, "The Trouble with Wilderness; or Getting Back to the Wrong Nature," *Uncommon Ground*, 69.
3. For a detailed explication of "dwelling" as Heidegger did with his "Being-in," see Hubert Dreyfus, *Being-in-the-World: A Commentary on Heidegger's Being and Time* (Cambridge, MA: The MIT Press, 1991), 40–59.
4. Yi-fu Tuan has published voluminously on humanist studies of geography. His major works include: *Topophilia: A Study of Environmental Perception, Attitudes and Values* (New Jersey: Prentice-Hall, Inc., 1974), *Space and Place: The Perspective of Experience* (Minneapolis: University of Minnesota, 1977).

5. Edward Relph, “Geographical Experiences and Being-in-the-World: The Phenomenological Origins of Geography,” in *Dwelling, Place and Environment: Towards a Phenomenology of Person and World*, ed. D. Seamon and R. Mugerauer (Malabar, FL: Krieger Publishing Co., 2000), 26–29.
6. Yi-fu Tuan, “Literature, Experience, and Environmental Knowing,” in *Environmental Knowing*, ed. Gary Moore and Reginald Golledge (Stroudsbury, PA: Dowden, Hutchinson & Ross, 1976), 46.
7. Yi-fu Tuan, *Topophilia*, 75–128.
8. Yi-fu Tuan, *Passing Strange and Wonderful: Aesthetics, Nature, and Culture* (Washington, D.C.: Island Press, 1993), 8.
9. Yi-fu Tuan, “Structuralism, Existentialism, and Environmental Perception,” *Environment and Behavior* 4.3 (Beverly Hills, CA: Sage Publications, 1972), 328.
10. Su Xiaokang, Wang Luxiang, et al., *He Shang* (Deathsong of the Yellow River) (Hong Kong: Zhongguo dushu kanxingshe, 1988), 14. This is one of the earliest published film scripts.
11. Geoffrey Golt Harpham, “Ethics,” in *Critical Terms for Literary Study*, ed. Fran Lentricchia and Thomas McLaughlin (Chicago: The University of Chicago Press, 1995), 404.
12. Incidentally, both films are adapted from fiction. Director Wu adapted *Old Well* from a novel by the same name written by Zheng Yi in 1985. Huo Jianqi adapted *Nuan* from Mo Yan’s novella named “The Swing and a White Dog” written in 1986.
13. Rey Chow, *Primitive Passions: Visuality, Sexuality, Ethnography, and Contemporary Chinese Cinema* (New York: Columbia University Press, 1995), 60.
14. See comments by Chow, *Primitive Passions*, 72–78.
15. For readers interested in Chow’s comments, see *ibid.*, 74–75.
16. See Su, et al., *He Shang*, 14.
17. See note 10 above.
18. Jianqi Huo, *Nuan*, DVD (Beijing: Jinhai Fangzhou Cultural Development Inc., 2003).

Chapter 12 Ning Hao’s *Incense*

1. See “The *Crazy Stone* Craze,” available online at <http://www.cctv.com/program/cultureexpress>.
2. See Vivien Wang’s review, “*Crazy Stone* makes audiences laugh, Hollywood cry,” available at <http://www.chinadaily.com.cn/entertainment>.
3. For instance, in July 2006, Ning Hao’s *Mongolian Ping Pong* was shown in the cinemas of two U.S. cities, Seattle and Washington D.C. One year later, however, the DVD of the movie is one of “the hottest in town” in Beijing. See *Le Mingpai shijie (Time Out Beijing)* issue 115 (June 2007): 65.
4. The CCTV program is an imitation of CNN’s “Meet the People.”
5. See the transcript of Ning Hao’s interview with CCTV broadcast on August 8, 2006, which is titled “Ning Hao: The Stone is crazier than I,” available online at <http://news.cctv.com/wangbo>.
6. *Ibid.*
7. *Ibid.*
8. *Zhixia shi* means municipality directly under the Central Government. See *Xin shidai han ying da cidian* (New Age Chinese-English dictionary) (Beijing: The Commercial Press, 2005), 1992.

9. Ibid.
10. Ibid.
11. Luohan Temple is much older than Ning Hao thought. It was originally built in the Song Dynasty (960–1279) and was rebuilt in 1752 during the Qing Dynasty (1644–1911). In 1940, the temple was bombed by the Japanese and was rebuilt in 1945. During the Cultural Revolution (1966–1976), five hundred statues of *luohan* (meaning arhat “the worthy one”) were destroyed and rebuilt in 1984. The temple was reopened to the public in 1986. See Ji Xianlin, et al., eds., *Zhongguo chanshi* (China’s Chan Buddhist temples) (Beijing: Zhongguo yanshi chubanshe, 2005), 274.
12. In *Crazy Stone*, officially released by Warner China Film HG Corporation, the English subtitles for this speech is far from a faithful translation: “Lay everyone off early. Give them time to find a new job. Now that would be a good deed.”
13. See Hai Mo, *Zhongguo chengshi pipan* (A critique of Chinese cities) (Wuhan: Changjiang wenyi chubanshe, 2004), 174–175.
14. After the huge success of *Crazy Stone* in the summer of 2006, a Chinese critic pointed out: the movie is so popular among ordinary Chinese because it shows how much those greedy realtors, who, together with corrupt government officials, control and manipulate the real estate market in almost every city in China, are hated nowadays. In the movie, the callous developer is shot dead by his boss, who is also killed by an international jewelry thief from Hong Kong whom he had hired to steal the “crazy stone” — the priceless green jade, which is an object of desire for every character in the film.
15. See De Lege, *Nei Menggu lamajiao shi* (A history of Lamaism in the Inner Mongolia) (Huhehot: Nei Menggu renmin chubanshe, 1998), 153. In the past century, both Nationalist and Communist governments banned “the forced child lama.” Ibid., 185 and 741.
16. See Huang Xianian, “Dushi fojiao yu renjian fojiao taolunhui zongshu (A summary of the Conference on Earthly Buddhism and Metropolitan Buddhism),” in *Dushi zhong de fojiao: Shanghai yufo chanshi jinian jiansi 120 zhounian yantaohui lunwenji* (Buddhism in the metropolis: Proceedings of the Symposium in Commemoration of the 120th Anniversary of the Founding of Yufo Chanshi in Shanghai), ed. Jue Xing (Beijing: Zongjiao wenhua chubanshe, 2004), 1–12.
17. See Charles B. Jones, “Transitions in the Practice and Defense of Chinese Pure Land Buddhism,” in *Buddhism in the Modern World: Adaptations of an Ancient Tradition*, ed. Steven Heine and Charles S. Prebish (Oxford and New York: Oxford University Press, 2003), 125–142.
18. According to Jones, it was Yinshun who chose to use *renjian fojiao* (which is often rendered “Humanistic Buddhism”) instead of *rensheng fojiao* (which means “Buddhism for human life”) as termed by his teacher Taixu. Ibid., 132.
19. Ibid., 133.
20. Ibid.
21. See Slavoj Žižek, *The Parallax View* (Cambridge: The MIT Press, 2006), 181.
22. In Buddhism, one of the “five rules” for monks and laymen is “no killing of living things (*bu shasheng*),” an important concept that I will discuss in detail later on in this essay.
23. See the entry for arhat, in Damien Keown, *A Dictionary of Buddhism* (Oxford and New York: Oxford University Press, 2003), 18.
24. See the entry for arhat, in *Merriam-Webster’s Collegiate Encyclopedia* (Springfield: Merriam-Webster, Incorporated, 2000), 86.

25. Melon seeds are a kind of “holiday snack” that people enjoy during the Chinese New Year.
26. In Chinese, monks and nuns are called *chujiaren*, literally meaning “persons out of home.”
27. In most Chinese government facilities and “work-units (*danwei*),” there are “canteens (*shitang*)” where the “cookhouse squad (*chuishhi ban*)” prepares daily meals for employees.
28. See Jue Xing, “Dushi siyuan yu renjian fojiao jianxing” (The practice of the city monastery and earthly Buddhism), in *Dushi zhong de fojiao* (Buddhism in the metropolis), ed. Jue Xing, 15.
29. See Xu Wenming, “Dushi fojia de zuoyong yu yiyi” (The role and significance of metropolitan Buddhism), *ibid.*, 90–92. The historic statement — “Without depending on the state, it is difficult to expand the Buddhist service”—was made by Dao An (312–385), a renowned Buddhist leader and scholar of the Eastern Jin Dynasty (317–420). Advocates of “earthly Buddhism” regard Dao An as a role model for modern Buddhism. See Tong Liao, “Cong Dao An fashi tan renjian fojiao zhi jianshe (Master Dao An and the building of earthly Buddhism),” *ibid.*, 355–366.
30. According to a recent study, monks who work in a well-managed “city monastery” receive a stipend of several thousand yuan plus free accommodation, while monks from a “rural monastery (*shanlin siyuan*) live in poverty and their daily meals are a steamed bun, fried noodles, and rice soup. See Banban Duojie, “Jianlun dushi siyuan yu shanlin siyuan zhi bijiao” (A comparison between city monastery and rural monastery), *ibid.*, 402–405. In *Incense* such a wide gap between the “rich” and “poor” monasteries is exemplified by the head priest and the monk.
31. See Damien Keown, *A Dictionary of Buddhism*, 69.
32. *Ibid.*, 30.
33. *Ibid.*, 137–138.
34. Legend has it that Sakyamuni Buddha (565–486 B.C.) accepted donations from a rich prostitute in Vaisal, a city on the north bank of the Ganges River in India. See Du Jiwen, ed., *Fojiao shi* (A history of Buddhism) (Nanjing: Jiangsu renmin chubanshe, 2006), 27.
35. Motorcycle “taxi” is called *modi* in contemporary China. It is a “refitted” motorcycle that can take a few passengers. In Beijing it was banned in the summer of 2006 but it is still available as a “taxi” in the suburbs of the Chinese capital and many other cities of China, especially in small towns and rural areas.
36. *Fengshui* (wind and water) is traditional Chinese method of arranging the human world in auspicious alignment with the cosmos. Specialists in *fengshui* use instruments to determine the cosmic forces that affect a site for buildings. See the entry for *fengshui* in *Merriam-Webster’s Collegiate Encyclopedia*, 570.
37. See *The Shambhala Dictionary of Buddhism and Zen* (Boston: Shambhala, 1991), 5.
38. See John Powers, *A Concise Encyclopedia of Buddhism* (Oxford: Oneworld Publications, 2000), 18–19.
39. See Song Lidao, “Dushi fojiao de xiandai yiyi” (The modern significance of metropolitan Buddhism), in *Dushi zhong de fojiao* (Buddhism in the metropolis), ed. Jue Xing, 81.
40. It is an official news agency of the People’s Republic of China since 1949.
41. See a People’s Daily online report, “Religious believers thrice the official estimate,” available at <http://english.people.com.cn/200702/07>.

42. Ibid.
43. See a MWC News report, “China is seeing a religious revival,” available at <http://mwcnews.net>.
44. See a BBC News report, “Survey finds 300m China believers,” available at <http://newsvote.bbc.co.uk>.
45. MWC News, op. cit.
46. See Millicent Marcus, *Italian Film in the Light of Neorealism* (Princeton: Princeton University Press, 1986), 65.
47. Ibid.
48. See Peter Bondanella, *Italian Cinema: From Neorealism to the Present* (New York: Continuum, 1999), 62.
49. Ibid.
50. According to Marcus, the Bruno character is “an inspired addition to the literary source, the novel *Lardi di biciclette* by Luigi Bartolini, whose protagonist is a childless loner.” See *Italian Film in the Light of Neorealism*, 59.
51. Ibid., 75.
52. As Marcus argues that in De Sica’s *Bicycle Thieves*, “The Church’s charitable efforts are portrayed as not only inadequate to the task of rehabilitating a war-ravaged population, but downright dehumanizing in its wholesale approach to processing bodies and souls.” Ibid., 65.
53. See Liu Yiwei, “Dangdai Zhongguoren zongjiao xinyang diaocha” (A survey of contemporary Chinese religious beliefs), in *Liaowang dongfang zhoukan* (Oriental Outlook Weekly) issue 6 (February 8, 2007): 29.
54. See Canadian Press, “Poll shows almost one-third of Chinese consider themselves religious,” available at <http://www.canada.com>. One of those wealthy “new believers” of Buddhism is Chen Xiaoxu, a former actress and business celebrity, who became a household name in China in the 1980s after playing the character Lin Daiyu in a TV series adapted from the Qing Dynasty classic, *Dream of the Red Mansion*. During Chinese New Year 2007, Chen Xiaoxu took the tonsure at a Buddhist temple in Changchun, capital of Jilin Province, which became headline news in the media. In the public’s eye, however, Chen Xiaoxu’s conversion to Buddhism was a traumatic event. Many fans of the former actress felt sad at the news and they speculated that Chen must have a terminal disease that had prompted her conversion. Chen died of breast cancer in early May 2007. She was a generous donor to Jingang Temple in Lujiang County, Anhui Province. In 2005, she spent 5.5 million yuan renovating the Temple, a charity that won her high praise from the locals. See Ma Jun, “Sister Lin’s conversion raises issues of materialism, spirituality, happiness,” available at <http://www.shanghaidaily.com> and a report titled “Chen Xiaoxu spending 5.5 millions rebuilding the temple” available at <http://news.tomcom>.
55. The “five rules” include: 1) no killing of living things; 2) no stealing; 3) no sex; 4) no lying; 5) no drinking. See Ren Jiyu, ed., *Zhongguo fojia shi* (A history of Chinese Buddhism) (Beijing: Zhongguo shehui kexue chubanshe, 1981), 181.
56. See Yang Zenwen, “Renjian fojiao yu xiandai chengshi wenming jianshe (Earthly Buddhism and the building of modern city civilization), in *Dushi zhong de fojiao* (Buddhism in the metropolis), ed. Jue Xing, 27.

Chapter 13 Putting Back the Animals

1. Ecofeminism or “ecological feminism,” a term coined in 1974 by French feminist Françoise d’Eaubonne, is a social and political movement as well as a philosophy that combines environmentalism and feminism. It is an “umbrella term which captures a variety of *multicultural* perspectives on the nature of the connections within social systems of domination between those humans in subdominant or subordinate positions, particularly women, and the domination of nonhuman nature” (Warren 1997). For a further introduction on ecofeminism, see Carolyn Merchant’s *Radical Ecology: The Search for a Livable World* (New York and London: Routledge, 1992). For a Chinese reference, see Yang Ming-tu’s “Shengtai nuxing zhuyi pingxi,” from *Shengtai renwen zhuyi 3 (Ecohumanism)*, ed. Lin Yao-fu (Taipei: Shu-lin Ltd., 2006), 1–36.
2. There is, of course, an animal-man meme, but it is beyond the scope of the current chapter to explore this.
3. *Nyotaimori* in Japanese is 女体盛り, which is literally translated as “female body presentation.” There is also a male version call *nantaimori* but the female version is more popular.
4. This practice was introduced into China but was banned by the Chinese government. See BBC NEWS: “China Outlaws ‘Naked Sushi’ Meals”: <http://news.bbc.co.uk/2/hi/asia-pacific/4570901.stm>.
5. PETA is an acronym for “People for the Ethical Treatment of Animals.” For a critique of PETA’s controversial use of women, see <http://www.nostatusquo.com/ACLU/PETA/peta.html> (January 28, 2007). See online CityNews: “Robert Pickton to Stand Trial/Case Overview,” Sunday, January 21, 2007: http://www.citynews.ca/news/news_7102.aspx.
6. See online CityNews: “Robert Pickton to Stand Trial/Case Overview,” Sunday, January 21, 2007: http://www.citynews.ca/news/news_7102.aspx.
7. See Charlene Spretnak’s “Earth Body and Personal Body as Sacred,” from *Ecofeminism and the Sacred*, ed. Carol Adams (New York: Continuum, 1993).
8. There is still a distinction that needs to be made about spiritual ecofeminists: that is, anti-essentialist spiritual-ecofeminists, who view nature as sacred and holistic, and spiritual-essentialist ecofeminists, who believe that women are closer to nature — that there is an “essential” affinity between women and the natural world. The latter group risks “regress to harmful patriarchal sex-role stereotyping” (Murphy 1995: 62).
9. For a further analysis of language, power, and the oppression of animals, please see Stibb, “Language, Power and the Social Construction of Animals,” *Society and Animals* 9/2 (2001): 145–161.
10. See an online article on *sanjingrou* from Corporate Body of the Buddha Educational Foundation: <http://www.budaedu.org.tw/doctrin/d61.php3> (in Chinese).
11. Val Plumwood, on the other hand, favors what she called the “ecological animalist” model of animal defense, which disrupts more thoroughly the ideology of mastery. For a detailed explanation, see Val Plumwood’s “Animals and Ecology: Towards a Better Integration,” <http://hdl.handle.net/1885/41767>. See http://www.radicalleft.net/blog/_archives/2006/5/18/1962217.html.
12. For a more thorough critique of rights-based ethical theory for animals, see Josephine Donovan’s “Attention to Suffering: Sympathy as a Basis for Ethical Treatment of Animals,” in *Beyond Animal Rights: A Feminist Caring Ethic for the Treatment of Animals*,

- ed. Josephine Donovan and Carol Adams (New York: Continuum, 1996), 147–169. One point worthy of noting here is that while Donovan disputes male bias toward rationality, which derives from Immanuel Kant in Western philosophy, she also points out a male version of sympathy theoretical tradition that can be traced back to David Hume, Arthur Schopenhauer, Martin Buber, Edmund Husserl, and other phenomenologists (148).
13. For a brief survey of Taiwanese film history and New Cinema filmmakers, see Chang Te-Chuan's doctoral dissertation, "Taiwan xin dianying zhong de nuxing jiaose: ershi nian yihou" (Women's roles in Taiwanese New Cinema: After twenty years), 2006, 8–13.
 14. There are some gendered differences between female writers' novels and male directors' films. See Chang Te-Chuan's dissertation, 110–123.
 15. See the director's comment on the scene, Chang Te-Chuan, 120.
 16. The function of these hooks is to hang pigs after they are slaughtered and disemboweled.
 17. By "supernatural," I refer to Karl Kao's definition within the traditional Chinese context as those that "represent phenomena that exist beyond the observable world" (1985: 2).
 18. For a more detailed synopsis, see the film study guide for *Mofa ama* prepared by University of Hawaii's National Resource Center for East Asia and Cynthia Ning, UH center for Chinese Studies, <http://www.hawaii.edu/nrcea/Grandma&Ghosts.pdf>.
 19. This film has won several awards including the 1999 Taipei International Film Festival's Best Film award in the commercial film category; the 1999 Chicago International Children's Film Fest's Certificate of Merit Award for Feature Film and Video — Animation category, etc.
 20. See "Nongli qiyue pudu yu Taiwan shehui" (Ghost Month and the *pudu* rite): <http://www.twhistory.org.tw/20010827.htm>.
 21. For a detailed account of the Ghost Festival and this story "Mu Lian Saves His Mother," see Wai-yin Chow's "Religious Narrative and Ritual in a Metropolis: A Study of the Taoist Ghost Festival in Hong Kong," *Inter-Religio* 41 (Summer 2002): 5–7.

Chapter 14 Reconstructing the God-Fearing Community

1. See *Xueyu qiriyou* (Seven-day tour of the Snow Domain) (Beijing: yinxing zhilü, June, 2006).
2. Mary Evelyn Tucker and Duncan Ryuken Williams, eds., *Buddhism and Ecology: The Interconnection of Dharma and Deeds* (Cambridge: Harvard University Press, 1997).
3. Bill Nichols, *Introduction to Documentary* (Bloomington & Indianapolis: Indiana University Press, 2001), 1.
4. For a discussion of Chinese documentary films from 1949–1976, see Shan Wanli, *Zhongguo jilu dianying shi* (A history of Chinese documentary films) (Beijing: zhongguo diangying chubanshe, 2005), 113–298.
5. For discussions of the international and national, global and local dialectics in intellectual discourse in the 1980s, see Chen Xiaomei, *Occidentalism: A Theory of Counter-Discourse in Post-Mao China* (New York: Oxford University Press, 1995); Jiayan Mi, "The Visual Imagined Communities: Media State, Virtual Citizenship and TELEvision in *River Elegy*," *The Quarterly Review of Film and Video* 22.4 (October–December 2005): 327–340; Wang Jing, *High Culture Fever: Politics, Aesthetics, and Ideology in Deng's China* (Berkeley: University of California Press, 1996).

6. Murray Bookchin, "Society and Ecology," in *Debating the Earth: The Environmental Politics Reader*, ed. John S. Dryzek and David Schlosberg (Oxford: Oxford University Press, 1998), 415–428, 418 (emphasis original).
7. For an example of government-endorsed criticism of *The River Elegy*, see Ji Ren, "Zhao Ziyang de jieru shou he <Heshang> de 'xin jiyuan'" (Zhao Ziyang's theory of non-interference and the "New Epoch" in *The River Eulogy*), *Guangming Ribao*, August 15, 1989, 1.
8. Zhang Haiyang.
9. Liao Guoqiang, "Zhongguo shaoshu minzu shengtaiguan dui kezhiyu fazhan de jiejian he qifa" (China's national minorities' ecological consciousness as a reference and inspiration for sustainable development), *Yunnan minzu xueyuan xuebao* (Journal of Yuannan Institute of Nationalities) 9 (2001): 160–163; Jia Qinglin, "Minzu, zongjiao gongzuo yao wei gaojian hexie shehui zuo gongxian" (Ethnic and religious policy should contribute to the building of a harmonious society), www.xinhuanet.com, February 2, 2005, last retrieved July 6, 2007; Xue Cheng, "Zongjiao — goajian hexie shehui de dutie jingshen ziyuang" (Religion — the unique spiritual resources for the building of a harmonious society), www.Zhongguonet.com, March 8, 2006, <http://www.lianghui.org.cn/chinese/zhuanti/2006lh/1147512.htm>, last retrieved July 5, 2007.
10. Yomi Braester, "Tracing the City's Scars: Demolition and the Limits of the Documentary Impulse in New Urban Cinema," in *The Urban Generation: Chinese Cinema and Society at the Turn of the Twenty-First Century*, ed. Zhang Zhen (Durham: Duke University Press, 2006), 161–180, 162.
11. China's new wave of documentaries is alternatively referred to as new independent documentaries. Wu Wenguan's *Liulang Beijing* (Wandering in Beijing, 1990) is commonly credited as the beginning of this cinematic revolution. Duan Jinchuan started to make documentaries of Tibet in the mid-1980s. He was employed by Tibetan Television Station during his tenure in Tibet. There are controversies surrounding the classification of his early works. For an overview of documentary films by independent filmmakers see Lü Xinyu, *Jilu Zhongguo* (Recording China) (Beijing: Sanlian shudian, 2003), 1–23; for analysis of cinematic language of independent documentary films of the 1990s, see Wang Gang "90 niandaihou zhongguo jilupian de 'zhenshiguan' he fengge yanbian" (The concept of "reality" and stylistic change in Chinese documentary film in the 1990s), Master's thesis (Beijing: Beijing Film Academy, May 2007); for introduction to independent documentaries in China, see Zhu Jinjiang and Mei Bing, eds., *Zhongguo duli jilupian dang'an* (The archive of Chinese independent documentary film) (Xi'an: Shaanxi shifan daxue chubanshe, 2004).
12. Orville Schell, *Virtual Tibet* (New York: Metropolitan Books, 2000), 36.
13. Tuan Yi-Fu, "Images and Mental Maps," *Annals of the Association of American Geographers* Vol. 65, No. 2 (June 1975): 205–213, 210.
14. For Tian Zhuangzhuang's reflection on the making and distraction *Horse Thief*, see Michael Berry, *Speaking in Images: Interview with Contemporary Chinese Filmmakers* (New York: Columbia University, 2005), 60–66.
15. Tian Zhuangzhuang, in Ma Yufeng and Li Bin, eds., "Xuanze le yisheng zhong zuiyukuai de shiye" (The most enjoyable project in my life), *Beijing dianying xueyuan xuebao* (The Journal of Beijing Film Academy) 6 (2004): 62–92, 63.

16. Ni Zhen, “Huimou <delamu>” (Reflecting on *Delamu*), *Dangdai dianying* (Contemporary Cinema) 4 (2004): 4–7, 4–5.
17. David MacDougall, “Ethnographic Film: Failure and Promise,” *Annual Review of Anthropology* Vol. 7 (1978): 405–425, 405.
18. Zhang Jinghong, “Tianye hezuozhong de qidai” (Expectations for cooperation in field work), *Minzu yishu yanjiu* (Studies in Ethnic Arts) 3 (2004): 69–76, 70.
19. For the staging and recreation of indigenous life in the film, see Zhang Jinghong, 70–71.
20. Zhang Huijun, “Guanzhu pingjing” (Concentrating on quietude), *Beijing dianying xueyuan xuebao* (Journal of Beijing Film Academy) 6 (2004): 74–83, 75.
21. Ibid.; Tian Zhuangzhuang interviewed by Zhang Tongdao, Xie Yuzhang, “<Delamu>: huxi shanshui” (*Delamu*: breathing in mountains and rivers), *Dianying yishu* (Cinematic Art) 5 (2004): 31–36, 36.
22. Tian Zhuangzhuang interviewed by Zhang Tongdao, Xie Yuzhang, 36.
23. “Getting real” is a phrase borrowed from Chris Berry. Berry uses this phrase to describe the drive for realism in China’s independent documentary films of urban life in the 1990s. See Chris Berry, “Getting Real: Chinese Documentary, Chinese Postsocialism,” in Zhang Zhen, 115–134.
24. Ji Dan, “Yu huoshenshen de mingyuan xiangyu” (Encounters with the fate real life), in *Zhongguo duli jilupian dang’an* (The archive of Chinese independent documentary film), ed. Zhu Jinjiang and Mei Bing (Xi’an: Shaanxi shifan daxue chubanshe, 2004), 230–247, 237.
25. For debate on the creativity of non-fiction, see Raymond Spottiswoode, *A Grammar of the Film* (Berkeley: University of California Press, 1959).
26. For “practical, everyday differences between fiction and nonfiction,” see Dirk Eitzen, “When Is a Documentary?: Documentary as a Mode of Reception,” *Cinema Journal* Vol. 35 (Fall 1995): 81–102, 82.
27. Cui Weiping interview with Wanma Caidan, March 2007.
28. Wanma Caidan interviewed by author, July 30, 2006.
29. Cui Weiping.
30. Ibid.
31. For different emphases placed on “pure land” by Chinese, Japanese, and Tibetan Buddhists, please see Paul Williams, *Mahayana Buddhism* (London and New York: Routledge, 1993), especially 152–153, 274–275, 222–224; for evolution of Tibetan Buddhism, see Kenneth Ch’en, “Transformations in Buddhism in Tibet,” *Philosophy East and West* Vol. 7, No. 3/4 (1957–1958): 117–125, 122.
32. Wanma Caidan, personal correspondence with author, October 20, 2006.
33. “Translation code” is borrowed from Stephen Hutchings, “Ghosts in the Machine,” *International Journal for Cultural Studies* Vol. 5.3 (2002): 291–315, 291.
34. For discussion of the novel’s relationship with canonical Buddhist works see Giancheng Li, *Fiction of Enlightenment* (Honolulu: University of Hawai’i Press, 2004), 49–52.
35. Qtd. in Robert E. Burkholder, review “*The Song of the Earth*,” *Comparative Literature Studies* Vol. 39 (2002): 253–256, 253.

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